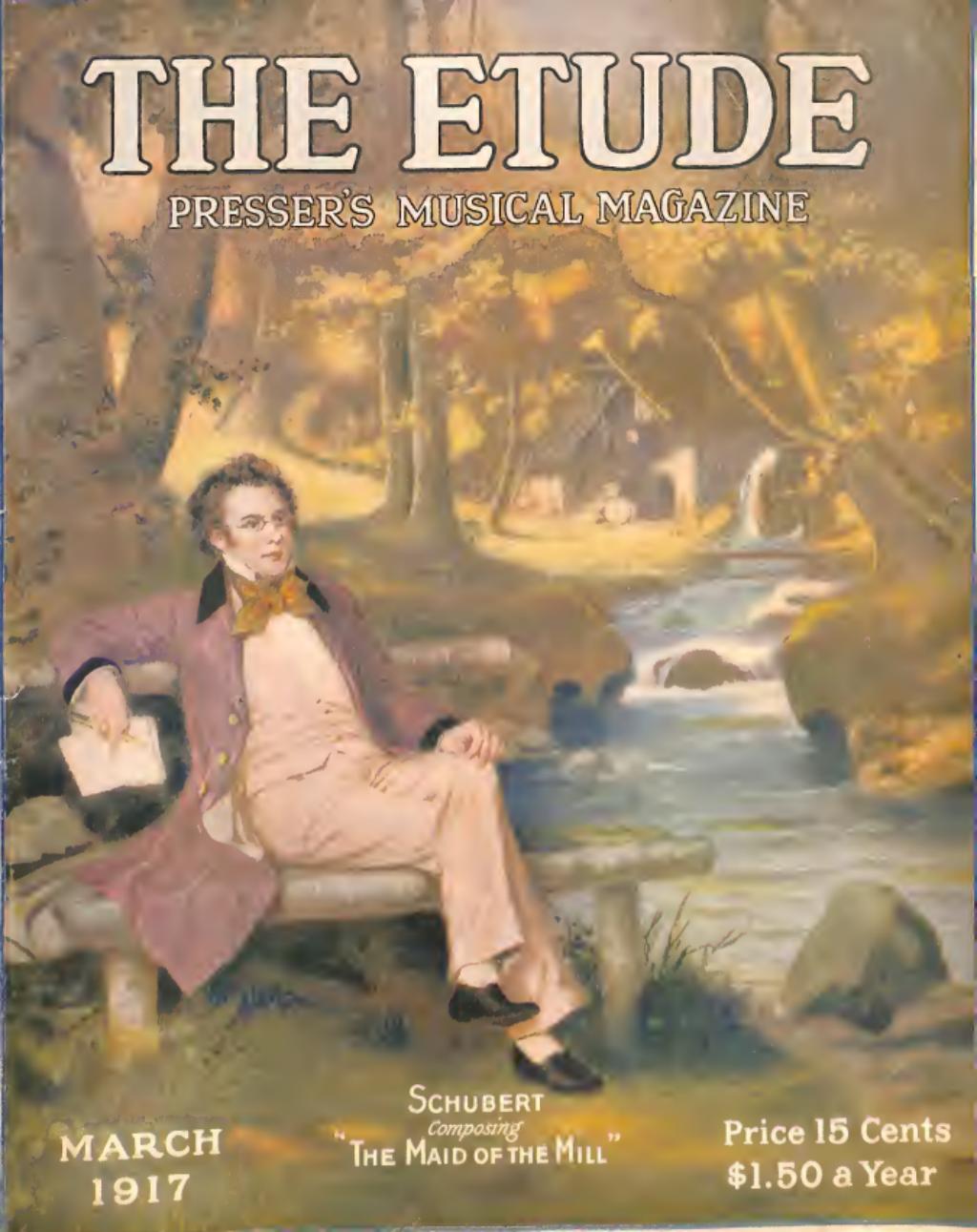


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PRESSER'S MUSICAL MAGAZINE



MARCH
1917

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MARCH 1917

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On and after April 1st, TODAY'S MAGAZINE will advance its subscription price from 30¢ to 35¢, and THE COUNTRY GARDEN from 25¢ to 30¢.
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We advise ETUDE readers to take advantage of the present low prices and send their renewal notices for THE ETUDE, combination with either or both of these Magazines, to reach us before the end of March.

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THE ETUDE Page 145

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Articles by Frieda Hempel, Arthur Friedheim, Evan Williams and Sir George Henschel will appear in early issues.

The "Symphony" Etude

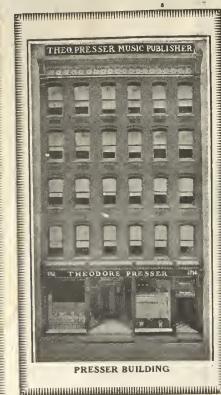
Erudite readers will rejoice to learn that we are to have a Symphony issue in May. It will be one of those numbers that readers preserve for years. Many of our special issues are now out of print and those who are fortunate enough to possess them value them highly.

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THE ETUDE

MARCH, 1917

VOL. XXXV No. 3



Music and the "Common People"



Small Profits and Ultimate Success



One cent is the savings bank interest (3.65%) on \$100.00 for one day. \$10.00 is the savings bank interest on \$100,000.00 for one day. Does that give you a new respect for a ten dollar bill?

Most all great fortunes have been derived from an appreciation of small accounts. The wealth of the street railroad companies comes from incomes of nickles. The tallest building—and perhaps the most beautiful—on the North American continent is a monument to a system of five- and ten-cent stores.

The music teacher who would be provident must keep an eye open to small savings and small profits. There are hundreds of teachers who, despite receiving big fees, are as "poor as church mice." To get \$5.00 an hour and run your business, home and pleasures so that they cost \$30.00 an hour is neither success nor prosperity. We have the authority of the immortal Micawber for that; and who was a better authority upon failure than poor Micawber?

Thousands of teachers neglect the opportunities for small savings and small profits which in turn become large savings and large profits. It is said that some department stores could afford to sell goods at cost and make their profits by discounting all bills. The prosperous merchant takes the advice of the late Marshall Field and takes all discounts by paying his bills promptly. The teacher should always do likewise.

Every penny saved through purchasing music at the most advantageous rates is a penny earned. Every penny earned through supplying music to pupils, through class work in history or harmony, or kindergarten, through accompanying, through copying, through any honest labor is a foundation stone for future fortune. It is the musician who turns up his nose at small savings and small profits who must beg in the end. Yet the private teacher lets the little things slip through his fingers and wonders why his bank account limps. The big conservatories almost invariably supply the student with music at a profit, even though a slight one. Why should not the private teacher avail himself of the same opportunity?



"Keep Going"



For forty years Edvard Grieg worked, producing some of his greatest masterpieces while he had the use of only one lung. Think of your own resources, and imagine what it would mean to work with such a handicap. Most of the music students who are hungering for encouragement need only make an inventory of their personal assets to realize how greatly they are blessed. The student who is always waiting for some great advantage, some wonderful opportunity, is the student who never progresses. Just say to yourself, "Many of the greatest masters have worked with far less than I now possess," then set to work to do what you want to do, and keep on until you do it. The really busy man does not bother himself about encouragement. He thinks first of his work and how it may best be done.

for the knowledge that he eventually found better uses both for Bibles and elbows.

Personally, I very much favor a slightly outward position of the wrist even in ordinary five-finger work where no crossings occur because the weak fingers, especially the fifth, are then supported by having the weight of the hand immediately behind them. In short, I would advocate at the best normal position one in which the arm, from elbow to knuckles, is held in a straight line, the hand and forearm not forming an angle. I cannot pretend, however, that every teacher would here agree with me or that this detail is of vital importance.

Of course, it would be a grave mistake to suppose that a position good for scales and arpeggios must necessarily be good for all purposes. Take the following examples:



You will readily observe that in playing ordinary octaves, as at (a), the wrist must be held midway between the fifth finger and the thumb; and that passing to higher notes, as at (b) and (c), a legato is impossible unless the wrist is turned inward instead of outward. The necessity of adapting the position of the wrist to the immediate occasion may further be seen from the following series of chords:

Further Points of Interest

When I say that I attach the highest importance to the four points of technique which we have been examining, I can well imagine the eager student bombarding me with questions. "But what about curved fingers? How far should the fingers be lifted? Should the wrist be held low? Should the hand be arched? What about the technique of the scale? Should the hand remain perfectly quiet during finger-action?" These are details which undoubtedly merit attention, so let us look into them a little.

Curved Fingers

If what I have already said about directness of action is recalled, it will be obvious that by holding the fingers so curved that the nailpoints are in the vertical best position would be secured. But, of course, this position is not always possible, as, for instance, in widely spaced chords and arpeggios, where we have to fall back on extended (though rarely quite straight) fingers with a vertical lift and drop of the fingertip. The ideal position is quite possible in diatonic passage-work and scales, and although it is by no means easy to acquire, nearly all teachers rightly insist upon it. Watch the great pianists and you will see that they almost always curve their fingers wherever it is possible and almost never extend them unnecessarily. You might take as instances four artists of such radically different "schools" as Paderewski, Hofmann, Godowsky and Bauer. *Prima facie* there must be some sense in curved fingers, if both in theory and practice they are so generally accepted. Yet it is not altogether easy to offer a convincing reason. I sometimes hear it said that beauty of tone, or speed, or accuracy, or clearness depends on curve. These are fallacies. In a later article I shall show the conditions of good tone; speed is, of course, to be with extended fingers; and clearness is to be with the fingers in curve, as in the "preparation" of the fingers before they play; and clearness results from precision in lifting them after playing. Perhaps I can best explain the true reason as it appears to me by borrowing the form of a syllogism:

If one works habitually with the fingers extended it becomes very hard to curve them at will.

On the other hand, if one works habitually with the fingers curved there is never the slightest difficulty in extending them when desirable.

Therefore one masters both methods and best acquires control for all emergencies by working with the fingers curved.

To put it more popularly, one way is hard, the other perfectly easy, both necessary; therefore attack the

(This excellent article is to be continued in THE ETUDE for April.)

Justice for the Teacher

TEACHERS, rejoice. There never was a time in the world's history when education has been more highly regarded or more liberally rewarded than at this moment. Fortunately the teacher of music is sharing in this mood of prosperity and honor.

Consider the elemental functions of the State. First comes the regulation of society so that the rights of individuals may be safeguarded. Law makes law; judges and law-tenders recognize this as their prime duty. After that must naturally follow the promotions of the general interests of the members of the commonwealth. Commerce, Agriculture, Postal Service, Transit, but most of all Education.

Without education of the highest and noblest character and efficiency the greatest states must either stand or fall. In its manifold aspects education embraces all those things which tend to make better citizens. This demands brain education, body education and soul education.

Should not the officers of education receive the best that the state can give them? When we learn that the superintendent of a women's school is paid ten thousand dollars a year for giving up the school system of New York City we should not be surprised. Who deserves such an income more than the man who can provide the state with more efficient men and women for the future?

On the whole teachers are paid far less than they deserve. Some music teachers are in a service that brings joy and happiness to a whole lifetime and they receive only a mere pittance.

The public sense of justice will surely right this, but it is hard to be patient. There seems to be a tendency upon the part of some to be astonished at the comparatively large fees which a few noted teachers receive. If Lescheizky took \$1000 an hour, please remember that he made Paderewski, Zeislers, Goodsons, Hirschberg, Goldmark, etc., millionaires. There are millions. Twenty dollars an hour! Pooh!

Teachers are men and doctors by the hundreds in America who charge ten and twenty times as much and they often do not begin to have the comparative rank in their professions that Lescheizky had in his. Teachers, stand out for your rights. You are justly, abundantly entitled to them. You are giving something that the world needs and deserves and should be rewarded liberally.

Fingered

If what I have already said about directness of action is recalled, it will be obvious that by holding the fingers so curved that the nailpoints are in the vertical best position would be secured. But, of course, this position is not always possible, as, for instance, in widely spaced chords and arpeggios, where we have to fall back on extended (though rarely quite straight) fingers with a vertical lift and drop of the fingertip. The ideal position is quite possible in diatonic passage-work and scales, and although it is by no means easy to acquire, nearly all teachers rightly insist upon it. Watch the great pianists and you will see that they almost always curve their fingers wherever it is possible and almost never extend them unnecessarily. You might take as instances four artists of such radically different "schools" as Paderewski, Hofmann, Godowsky and Bauer. *Prima facie* there must be some sense in curved fingers, if both in theory and practice they are so generally accepted. Yet it is not altogether easy to offer a convincing reason. I sometimes hear it said that beauty of tone, or speed, or accuracy, or clearness depends on curve. These are fallacies. In a later article I shall show the conditions of good tone; speed is, of course, to be with extended fingers; and clearness is to be with the fingers in curve, as in the "preparation" of the fingers before they play; and clearness results from precision in lifting them after playing. Perhaps I can best explain the true reason as it appears to me by borrowing the form of a syllogism:

If one works habitually with the fingers extended it becomes very hard to curve them at will.

On the other hand, if one works habitually with the fingers curved there is never the slightest difficulty in extending them when desirable.

difficulty. Incidentally you will be rewarded by finding your fingers less apt to "wipe" the keys. Beware, however, of cramping the fingers in beyond the vertical position of the nailpoint, as this would bring the nail itself into playing position.

(This excellent article is to be continued in THE ETUDE for April.)

MARCH 1917

What the Musician Must Do to Conserve Good Health

By DR. LEONARD KEENE HIRSHBERG, M.A., M.D.

(Johns Hopkins University)

"The devil was sick, the devil a monk would be,
The devil was well, the devil a monk was he."

"When a raging fever burns,

We shift from side to side by turns;

It is a poor relief we gain,

To change the place, but keep the pain."

Emotions, Fear and Hates that Poison the Body

When the vicissitudes, griefs, "nerves" strain and excessive mental application, not to speak of anger and vindictive, hate and anger—like the toad "ugly and venomous"—sits upon the musician's anatomy, those self-same killjays exasperate the thyroid, pituitary, adrenals, ovaries, and other glands so that they exude a poisonously destructive of their substances.

It is known by scientists that what is sometimes helpful aid, a beneficial medicine, is in greater among a dangerous poison. Thus the use of castor oil in lots of water, of stomach sedatives and digestive aid, set fifteen drops or more is a menace to life and health. Similarly a few drops or particles of pancreatic, thyroid, adrenal or pituitary glands sent into the blood cooperate helpfully with the human fabric and maintains strength and vigor. Add but a mere trifle beyond the needs of his body and lo! the poor musician will be an irritable, exasperated, sickly, ill-tempered, poisonously nuisance to himself and his friends. *Never* drink beer, wine, or any "nervous" condition invites or welcomes man, and more of these glandular aids now turned venomous. The consequence is an overgrowth or enlargement of the corresponding gland or a shrinkage of the others.

The thyroid gland usually unrecognized in its location under the Adam's apple, now becomes swollen on the right or left side. It is then called a goitre. Fortunately the thyroid is situated in the windpipe just under the skin, or it would, when thus enlarged, smother the throat of the individual. The adrenal, or supra-renal glands, as the name indicates (*supra*, above *renal* the kidneys), are in the abdomen, behind the stomach and liver, beneath the diaphragm, and close to the tops of the kidneys. Like the other glands, they are pulpy and soft like the fat of a pig. They are really the sweethearts of the human body, but all the king of men's cannot turn out or wear them out. As in laboratory physiology it is a routine experiment nowadays to apply excessive stimulants and powerful electric shocks to these white cords of life, in an effort to exhaust them. It seems impossible to do so.

This, however, is no reason or justification for a musician or anyone else to think he or she can presume to go on with practice and work to excess. Indeed, the symptoms called "nervousness" are an inevitable price to be paid for exceeding too many of the voluptuous harmonies called "the golden tongues of angels."

What then, is the "musical movement," which may come to the over-worked and over-ambitious artist? "Broken nerves," nervous exhaustion," "neurasthenia," "nervous fatigue" are all names which signify a disturbance of the special glands and which have to do with the emotions. One set of emotions is affected when the phrase "his nerves broke down" is used; another set is concerned when you are told "his brain gave way."

Plainly, both of these expressions are founded upon a substantial change, brought on by too constant, uninterrupted and severe strain upon the structures which are brought into use naturally under moderate employment. To soar to the heights of Olympia is eminently proper for Orpheus or Apollo, Parrar or Schumann-Heink, but

Tonics that Do Not Tone

A musician runs naturally to the so-called "tonics." These alleged tuning-forks of the pharmacopoeia and pharmacies are a delusion and a snare. Their manufacturers and purveyors have commerce, not music, in mind. The trade in them for strategems and spoils. Patent medicines, elixirs, malt whiskies, tinctures, and other pernicious are powerful sedatives and hypnotics, the very antithesis and contradictions of "tonics."

Wine-bibbing, beer-drinking, liquor-guzzling (once the bane of the musical profession, happily now on the wane) are all anesthetics, sedatives, and soporifics, which are responsible for more "musical breakdowns" of tonics."

Long Practice Injuries

As usual, the prevention is sixteen times as easy as the cure. Many maladies cannot be cured, but almost all can be prevented: if piano players, as an

Only Thirteen Keys!

By Ralph Kent Buckland

key or its relative minor. If not, the final cadence will settle it.

As the name of a minor key can always be found by dropping down a minor third from the keynote of any major scale, by mentally picturing this drop the names of the minor keys, to those who have the major keys well in mind, are always easily at the tongue's end.

There is, of course, always the last note in the bass of a piece or movement which will decide finally in what key the music is written, but one cannot always be sure. It is better to memorize the major signatures past the possibility of confusion, to learn to decide from the first couple of measures whether the harmony is major or minor, and, if minor, quickly to drop from the keynote of the major scale a minor third, calling the minor key by the name of that note.

In speaking of the major keys, that they are major is understood; but in speaking of the minor keys care must be taken to incorporate the word *minor* with the letter, naming the key. One speaks of the key of A, instant the signature having three sharps come to mind; but if one speaks of the key of A minor, one knows that the signature contains neither sharps nor flats.

The musician lives too much of a bigoted, narrow, fact-thinking, indoor, circumscribed existence. The very keenness of his eyes to the printed notes, the flexible hands, the sensitive fingers, the ability to hear as through a looking-glass. One group of sensitive parts, in a more restricted set of muscles, are strained and torn at the expense of all his other senses and muscles. Breadth of view, adaptability, and agility are given to the different glands in the human body puff up and become poisonous.

Other glands excited by emotions are the pituitary gland, situated in a little saddle-shaped bone above and back of the nasal and optic nerves; the pancreas, which is banana-shaped in lack of the stomach; the little parathyroids are on each side of the thyroid gland at the throat; the thymus gland, which is behind and above the breast bone; the spleen, which peers out at the edge of the ribs on the left side beneath the diaphragm; the heart, which who persistently worries, fears, hates or undergoes any unusual emotional strain is virtually calling upon these glands "Lutetius Borges" in his own body to assist him in committing a very slow and disagreeable form of suicide.

The Musician's Narrow Life

The musician lives too much of a bigoted, narrow, fact-thinking, indoor, circumscribed existence. The very keenness of his eyes to the printed notes, the flexible hands, the sensitive fingers, the ability to hear as through a looking-glass. One group of sensitive parts, in a more restricted set of muscles, are strained and torn at the expense of all his other senses and muscles. Breadth of view, adaptability, and agility are given to the different glands in the human body puff up and become poisonous.

These ailments are due to torn tendons and greatly strained muscles used in the particular way these respective instruments are played. While these "occupational neuroses," as they are erroneously called, are fortunately not common, when they occur they are very troublesome and often call for a two years' rest of the affected limbs.

Long Practice Injuries

As usual, the prevention is sixteen times as easy as the cure. Many maladies cannot be cured, but almost all can be prevented: if piano players, as an

example, would practice oftener at short intervals, instead of two, four, or six hours consecutively. Periods of rest allow the "tetany" (or over-stretched muscles) to relax, rest-up, and recuperate. It is neglect of this simple, physiological fact which causes the pianist's "paralysis." If a frog's leg before it is put in the frying pan is made to move continuously for a few minutes, without a period of rest, becomes paralyzed, that is, it can't move. It won't relax, but remains over-tensed and contracted. On the other hand, if it is made to move too fast, too often, if it is given pauses and rests between, it will do almost anything called for and promptly relax enough to be ready for further exertion. The same thing takes place in the human muscles. Give them but half a chance; allow them a modicum of rest; never push them too hard or too speedily in practice and the spectre of pianist's "cramp" will never confront you.

Finally you will wish to know how you may best shun those ogres of the musician's thoughts: to wit, "brain fog," "brain collapse," and "nervous breakdown." An inkling of the cause of these maladies of artists, at least, has already been hinted. No temperament, indoor worker, such as musicians, can "seek what they can devour." In other words, no Orpheus can eat a sacred bull, without the vigor and exertion entailed in its slaughter.

Some Remedies

The mighty men of muscle may eat sausages, radishes, sauerkraut, beans, sauteed and heavy viands galore. They need it. Strong muscular labor calls for meats, nuts, and strong food. Not so the wielder of the bow, the thrummer of the keys, the human nightingales and thrushes. A measurable amount of delicate fruits, tender meats once a day, milk, eggs, and boiled, fish, raw oysters, and lots of water is proper fare for those who would conserve their health.

Seven hours' sleep or eight will establish the musician's recuperative powers upon a practical basis. Four hours' light exercise will keep the body in trim. Two hours' light exercise will keep the emotions safely exhausted.

A cold wash, if not a cold shower before breakfast, a thorough and prompt toilet every day after breakfast for the intestines and stomach, and warm baths at night before bed-time, will do a great deal towards the prevention of any possible mental disorder.

There are two conditions common to musicians and others, which, if not taken at the flood, may lead on to physical disaster. These are loss of weight and a lack of encouragement to humor and laughter. In an extensive medical experience of some years it is noteworthy that musicians are prone to both of these. They are the ones most prone to suffer with "nerves" and "brain" maladies. They are then fated like geese or piazza纠正 hospital method—the exaggerated egos end down, the feelings are not hurt so easily, they lose the pathological hyper-sensitivity, and the "nervousness" and similar states disappear.

Here you have a broad highway for home treatment. Cream, milk, eggs, butter, meat fats, bananas, starched and cereals, whole grains, etc., of course, and also the dietary dictates for scientific treatment and first aids to the musician's deity. Then, with Swift, you will agree that the best doctors in the world are "Doctor Diet, Doctor Not-Too-Quiet, and Doctor Merrymerry."

But the human mind will not be permanently satisfied with merely such passive treatments. In the main the Anglo-Saxon race will not consider merely idleness. They believe in the dictum that "activity means longevity," and therefore demand recreations in which they can be active participants. Further, the irresistible force within the soul, which is ever pressing us on to the supreme good of the race, dictates that we shall not be merely louts eaters, but must cultivate those things which are uplifting to the mind and emotions. Among those elevating agencies I unfortunately give a high place to choruses singing, the following reasons: Music is, first of all, an art and the best kind of art is always secondary.

First we will take the vocalists (and their name is legion) dealing with the subject of music. In one book which I have read it would be absolutely impossible to go through the various steps which the author outlined in the act of striking a key. It was a collection of rhetorical statements which could never be applied. The greatest teachers have the simplest rules. Leschitzky was, I believe, the best teacher of piano playing

Efficient Practice

Mae-Aileen Erb

WHEREVER there are piano students we must necessarily encounter various ways of practicing. There is the indifferent practice; the rebellious practice; and the methodical practice. Yet among the rest, the non-arranging methods is one—we find it occasionally—which stands out far above the others. It is the Efficient Practice. Efficient means "to produce or cause effects or results." This same efficient or result-producing practice enables the earnest scholars to forge ahead and tower above their equally talented fellow-students, who, alas, are doomed to mediocrity thru their enslavement to erratic and negligent habits.

Many pupils in learning a new piece or study will commence at the beginning and play it through to the end without stopping. This procedure will repeat an endless number of times without seeming to attain the result the effort would warrant. When a piece is attempted in the above ineffectual manner it is no wonder the pupil becomes discouraged at the length of time required to master a composition. After several repetitions of this sort the melody or "time" has become an old story to the pupil; there are no surprises awaiting him in unexpected measures or sections. He knows the piece in its entirety and therefore tires of it long before the technical part of it has been acquired.

A mistake, when made, leaves an impression on the brain. The manner in which the mistake occurred must be repeated a certain number of times before the false impression is eradicated. If the pupil does not stop and straighten out the difficulties as they appear it is more than likely that by the time the piece is finished and commenced once more the pupil will slide over the same places in the same careless fashion as he did the first time. By this method, in time, the easy parts of the piece will be learned, but those troublesome measures will ever stand out glaringly to mark the effect of the whole. The pupil tires of the sound of it, refuses to practice it any longer, and the result

is the oft-heard remark of the parents: "Carl has eaten many pieces but can't play thru one creditably." In studying a new composition the proper way, first of all, is to study it away from the piano. Note the clefs in which it is written and whether the left hand remains in the bass third-or fourth-at all times in the treble; notice the signature, the meter, and the kind of notes which are predominant. Count it three times until the intonation of one note to the other is clearly established. Name the notes, paying special attention to the intricate chords. Learn the value of all the rests and remember to give them their full count when at the keyboard.

At the piano, play over the section assigned a few times very slowly, to ascertain the difficult measures. Then with your pencil—a real student will always have a pencil on the piano—mark those troublesome passages. Now the actual practice begins. Take the first marked, and play it over and over again until the time has come for repeating, repeating it over and over until it can be played correctly three times in succession. Next, connect it with the measure preceding it and the one following it—play this portion over until it can be played smoothly, with no mistakes, three times successively. When this is accomplished, go to the next marked passage and repeat the process, and so on unto the conclusion of the assignment. Now, begin at the beginning, and play the whole as you did for the part, namely, the perfect repetition thrice in succession, before being satisfied that it is learned. There is magic in three—try it, and you will be surprised at the power and range of which you can now command. A composition is like a game—you can become so interested in meeting and overcoming the difficulties that your clock will tick on unheeded, and you will feel inclined to accuse it of hating time.

Too Much Theory

By Loyal R. Blaine

If "a little learning is a dangerous thing," too much theory is a more dangerous thing. I believe I can firmly establish proof of this statement.

We all learn a book with sides such as these, "How to Get Rich," "How to be Happy," etc. How to be rhetorically rich and happy. Did any one ever become a millionaire through perusing one of these books? As a rule, such books are written by veritable paupers.

Theoretical books play a very important part in music study. They are indispensable in the intelligent study of the subject. Every teacher should have his library of books on all topics bearing directly on or related to music. Books dealing with art are like those we all learn a book with sides such as these, "How to Get Rich," "How to be Happy," etc. How to be rhetorically rich and happy. Did any one ever become a millionaire through perusing one of these books? As a rule, such books are written by veritable paupers.

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There are, of course, variations, but they will not trouble the pupil, providing he has a good legato, scale and octave touch. Other effects may be had by using the thumb and any one who does not use the thumb intelligently will not be able to do it in any way.

Harmony is another branch which many people are prone to consider as something entirely separate from instrumental study, and, as a result, get very little benefit from it. I have seen pupils who claimed to have "finished" the subject, yet could not modulate from one key to another and were unable to transpose. They had merely memorized a collection of "dry-as-dust" rules. Life is so short and the road to success such a hard one that students cannot afford to waste time on theory that will never develop into anything but theory.

Difficult Pronunciations

(This series commenced alphabetically in the December issue.)

Dvořák, Antonín (Dvó-rá-kh) Bohemian composer, 1841-1904.
Faure, J. (Fohr) French composer and singer, 1830-1914.
Faure, Gabriel (Fohr-ay) French composer, 1845.

is the oft-heard remark of the parents: "Carl has eaten many pieces but can't play thru one creditably." In studying a new composition the proper way, first of all, is to study it away from the piano. Note the clefs in which it is written and whether the left hand remains in the bass third-or fourth-at all times in the treble; notice the signature, the meter, and the kind of notes which are predominant. Count it three times until the intonation of one note to the other is clearly established. Name the notes, paying special attention to the intricate chords. Learn the value of all the rests and remember to give them their full count when at the keyboard.

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The Spirit and Technic of the Pianoforte Pedals

AN ANALYSIS

By LOUIS ARTHUR RUSSELL

The Tone Character of the pianoforte is broadly speaking, two-fold; 1st, percussive (abrupt, as a harp); 2nd, sustained (as an organ). When the key is struck by the player, the lever does two things: 1st, it trips the hammer which strikes the wire; 2nd, at the same instant it raises the damper which lies on the wire, thus allowing the wire to continue its vibrations as long as the damper held off, until the tone vanishes and subsides, through the gradual cessation of vibration.

The damper is not tripped by a jack, as is the hammer, but by a definite mechanism is pushed or lifted from the wire by the leverage of the key; and as long as the key is held down by the player, so long at the other end of the lever is the damper held up from the string; at the instant the key resumes its place, released by the player, the damper drops back to its resting place on the wire; consequently the release of a key at once cuts short the tone, while the key held down allows the key to sing a duration of sound as its natural expression of character will allow. These dampers run all along the piano lyre, one covering each wire or group of unisons.

By another mechanism, the damper pedal (the pedal at the right under the pianoforte), if pressed by the foot, will raise all the dampers, thus allowing many or all of the wires to vibrate in sympathy with the single or chord struck by the player.

The percussive effect of the hammer-blow on the string is not for our present consideration. The subject of "sympathetic vibrations," "over-tones," etc., is also not a part of this analysis; but the student should know that the raising of the dampers by the pedals during the playing of a chord (say C E G) allows every octave and harmonic overtone of every C and G in the pianoforte to vibrate, thus producing the brilliancy and richness of tone. The C major chord, still with one more chord, C major, E major, G major, while the pedal is still up another chord (say, C# E G) is struck, the vibrations of the first chord will be heard in discordant clash with the tones of the second chord and all of its sympathetic tones, the effect being practically as if the two chords were struck together. This is the effect we realize when the pedal is not judiciously used; and we therefore have the rule that "the pedal should not be used to permit others to open up a song or harmony, nor during a passage which is chromatic in its nature," as the open dampers in either case would allow the tones to run into each other as to cause a discordant jumble.

The use of the entire damper mechanism through the pedal gives the player artistic control over a great range of tone "color" and power. The peculiar pianoforte tone, with its evanescent, mysterious character, which sets it apart from all other instruments, makes it so wondrously superior in all ways (artistic and expressive variety) to the harp, is largely due to the proper use of the pedal, without which the "singin' tone" would be impracticable, except in flowing legato melodic figures. Through the use of the pedal we have that rich "breath" of the instrument, which "perfumes" chords and melodies, making for a connecting tone-substance of magical power between or surrounding detached tones or masses of tones or melodic passages.

A judicious use of the pedal makes of the pianoforte a twofold instrument, both in the control of the one player, in one capacity revealing the structure of the composition, marking its rhythmic throbs, its melodic voices, and its harmonic foundations; in the other it is a still small voice, hovering, echoing with evanescent tone the substantial form and voice of the composition. The second capacity, "at the foot of the player," adds that delicate, mysterious, ethereal, throws mystery and romantic enchantments over the harmonies, or makes the piano a voice of wonderings surrounding the living musical structure. The control of all these great possibilities is one of the pianist's most delicate requirements and analysis of the spirit and technique of the pedal, however deep and thorough

in intent, must fall far short of fitness; for long experience, keen musical sensibilities, and complete musicianship must be the possession of the pianist who approaches a perfect control of the pedals of the pianoforte.

In the perfect modern grand piano there are three pedaled: 1st (at the right hand of the lyre), the *Tre Corde*, so-called "loud" pedal; 2nd (at the left), the *Una Corda*, commonly called the "soft" pedal; 3rd, the *SUSTAINING PEDAL* (in modern grands), with which one or more dampers may be held above the strings without raising the entire damper set—a very useful

pedal. The abuse of the pedal is most apparent through its constant holding of the dampers off of the strings, causing different harmonics to sound together (running, etc., etc.).

Its constant use as a "loud pedal" is also an offence

to the musical ear. In a general way the pedal is abused when the player depends upon it for singing tone. The "singin' tone" in the delivery of a melody should be developed without dependence upon the pedal.

N. R.—There is a class of mind which requires mathematical system in all processes of action or reasoning; to satisfy the principles of touch definition that divide key action into two parts, the first being the length of note, the second the attack. Likewise in the case of the piano, the first being the sustain, the second the release of the pedal action to fractional divisions, etc. These processes of touch and pedal analysis have a superficial interest, but are of little value in the study and understanding of the pianoforte; and always lead to mechanical and cumbersome detail to the study of pianoforte; and always result in a mechanical interpretation, leading to cold and hard interpretation, lacking in freedom and spontaneity.

The Technic of the Pedal

The vital points in pedal technic are quick action of foot at the ankle, the sense of ear and keen hearing, and the close relation of hands and fingers at keyboard with the feet at the pedals.

The mechanical technic of the pedal relates to the quick pressure of the pedal and the equally quick release of the pressure.

The foot at (damper) pedal (in interpretation) is practically constantly active, though of course the pedal is not constantly down.

The first object of the technic should be directed to the proper position of the foot on the pedal, i.e., the heel of the shoe on the floor, the toe and fore-end of sole on the pedal, the general size of the foot determining how far it should reach on the pedal-top face, always taking into account the freedom of action and power of leverage necessary; thus a small foot will use more of its length to reach the pedal top than will a larger foot, and the heel will be closer to the pedal, thus giving better leverage.

The foot should be placed far enough on the pedal to ensure its stability and control of action, and the heel as far back as is consistent, allowing the fullest possible leverage, and as much weight of the foot as possible upon the pedal.

The heel should never be raised from the floor, and there should be no pushing of the leg against the foot. No pressure should be on the heel, the impulse from the muscles being all centered at the forefoot. The toe should never be on the pedal, as the toe is always held up by the heel and another—whether it be the thumb or the index finger.

A proper use of the pedal requires great agility at the ankle. The toe (pressing the pedal with the heel as fulcrum) forms an agile lever which at times does very rapid and very dainty work, moving up and down as quickly as do the fingers, making the complete movement of pedal and immediate re-pressure as one chord is struck by the hand and another—with change of harmony—is struck. Often these changes are very rapid, and the foot must follow as quickly as the chords are played.

The first exercises should be away from the piano. They consist of raising and dropping of the toe, the heel resting on the floor without motion; thus: toe in action u=up, d=down (drop to floor).



LOUIS ARTHUR RUSSELL

devote for sustaining single bass tones or chords not possible to keep in vibration by the key. (See Note.)

Note.—In square and upright pianos the left-hand hammers (that is, those not having a soft pedal) strike to strike less than the full number of strings. This is done to shorten the time of vibration, or reduce the force of the hammer blow by direct substitution for the full string. These are but imperfect substitutes for the undamped strings.

The proper use of the pedal opens a broad range of tone variety, making the modern pianoforte a most comprehensive instrument, which may be made to sing, hum, to mark rhythmic and pulsation values in interpretation, with power ranging from a tinkling harpsichord to a crashing orchestral effect.

In the proper use of the pedal, combined with a control over artistic touch, the player may play the piano with canticale effect, accompanied by an endless variety of percussive figures, all of which may be sustained by a humming or organ-like harmonic foundation, these characteristics being produced from instant and in a variety impossible to express in words.

Through the pedal's sustaining quality we produce the canticale effect, especially in repeated chords; the *legato* character of this touch being the result of pedal use, the *percussive* element coming through the harmonic "hum" as a mild staccato; the combined characteristic making the marcatto (non-legato) quality of tone.

[Tre Corde is the term usually employed for the release of the soft pedal. Mr. Russell here applies the term to the so-called loud pedal.—The Editor of THE ETUDE.]

Some Obstacles in the Way of Standardization

By Clara A. Korn

The word "Standardization" floats in the musical atmosphere to that extent that every one is absorbing it and reiterating it—also berating it in some quarters. The question is, what do we mean by it, and, if taken in its literal sense, can it be achieved?

Musicians have never agreed on standards, and are not doing so now. On the one hand, we find a prominent and prosperous music school teaching the piano in a purely physical way. Many very learned instructors cannot reconcile themselves to the fact that stamping on a piano, writhing, crouching, and dancing music, yet the system is established all over the world and enjoys popular and artistic favor. Other teachers—and a tremendous majority at that—condemn the students who "play by ear." And yet there are uncountable professors and pedagogues who deliver lectures on ear training, aural development and the like. And so each has his pet idea. One favors the cultivation of "style," to another, "technique"; while another pronounces "right reading" as the most essential requisite; still another insists that memorizing is the chief attribute required in a performance even though the student spend a whole lifetime in mastering just one piece. There are too many points of view to admit of any logical standardization that would not be unjust to somebody.

This discussion reminds me of an incident that took place at a boarding house where an intelligent set of men and women were at dinner. An American and an Englishman were having a heated argument on base-ball and cricket, each claiming emphatically that his own nation's national game was superior. An elderly man interrupted them by remarking, "Neither has ball nor cricket is nearly so difficult as croquet," and a morose bachelor at the foot of the table growled, "There's no such thing as a good game of croquet."

There followed a general laugh, and some young ladies giggled. But it is all true—absolutely true. Every man musician is a boy once, and the chances are that he indulged in marbles, with more or less effort and prowess. Some of us who were tomboys, instead of boys, did likewise, and found the game hard enough.

To return to standardization. The most obstinate in the matter of standardization and its consequent seeming impossibility are scoffs at the "circle harmonist," whereas this name professes it the only proper way. The English allow intervals to accumulate into the twenties, whereas we Americans find sevenths, ninths, suspensions, etc., totally adequate for all harmonic purposes. The exponents of the Richter method would, for instance, diagnose the chord, C, F, G, as an unresolved suspension on D, and would call it a "circle of fifths." They call this "inharmonic chord" and let it go at that, deeming it entirely legitimate in its uncertain state. But the most flagrant contradiction is that found in two well-established treatises on Analysis and Form, viz.—Cornell's translation of Ludwig Büssler's *Musikalische Formenlehre*, in which we are told that the two divisions of a "Phrase" are called "Sections"; Goodrich, in his exhaustive work, *Complete Musical Analysis*, wherein his own opinion is that the two sub-divisions of a "Section" are termed "Phrases." Who is right—either, neither, or both?

I suppose it makes no real difference what name we give to anything, like unto the much-quoted little verse concocted by the sentimental authoress, nom-de-plume "The Duchess," who thus appeals in her novel, *Phyllis*:

"Call me Daphne, call me Chloris;
Call me Lalage, or call me Doris;
Only, only call me thine."

And here again we arrive at the futility of attempting to dub anything by its "right" name. A public school teacher who had charge of the very lowest primary grade, was fond of relating a story illustrating the difficulty of this particular problem. She was explaining fractions, and in order to impress them with the point upon the infantile mind, displayed an apple. In dexter accents she whered, "You all see this nice, red-checked apple." The children nodded their heads vigorously. Oh, yes, they all saw the nice, red-checked apple. The teacher cut the apple, and, holding aloft the two equal pieces, elucidated, "Here I have cut this apple into two parts that are exactly alike. Each part is called one-half."

She went to the blackboard, wrote down $\frac{1}{2}$, and explained that that represented each of the parts of the

apple, styled "one-half." After reiterating her statement an apparently sufficient number of times, she felt sure that her youthful disciples had grasped the significance of the term entirely on the safe side, called upon one of the most wide-awake pupils to demonstrate. "Now, Johnny, here are these two equal pieces of the apple. Suppose I were to give you one of them, and you were to eat it, what part of the apple would you have eaten?"

"The soft part," was Johnny's surprising reply.

Now, then, are we older heads not similar to these young ones—prone to follow the individual trend of our own thoughts, uninfluenced and unconvinced by other minds, except just to the degree that we are moved, convinced, and comforted? Therefore, what are we going to do about standardization? How shall we effect it? And what man or body of men shall make the ultimate decision? Is there any one in all the world who is immaculately authoritative?

Early French, Italian and German Composers

Of Interest to Present-day Pianists

By Daniel Gregory Mason

Early French Clavier Composers

Asime to a premaire school of composers for the harpsichord, which sprang up in England in the sixteenth century, and which later culminated in the work of that solitary genius, Henry Purcell (1658-1695), the earliest successful application of the principles we have been studying, and of the skill gained by the development of violin music which went on in the seventeenth century, was made in France. De Chambonnières, court clavier-player to Louis XIV, is the first named, but the greatest of all was François Couperin (1661-1733), called "le Grand." His pieces are animated, gay or stately dances; courantes, allemandes, minuets, gavottes, sarabandes, and the like, mingled with more elaborate types like the gigue in which the polyphonic texture is apparent, and the rondo, in which a "refrain" constantly recurs after various couples—all highly decorated, and, perhaps, aristocratical. It is with him the clavier style becomes more idiomatic, the single melody reinforced by "graces" and supported by rhythmic figures, taking usually the place of his father's more intricate texture. Above all, he outlines clearly for the first time the sonata-form, consisting (1) of an exposition of two themes in contrasting keys (though with him the second theme still remains rudimentary), (2) of their development, and (3) of their restatement or recapitulation in the same key. This form, sometimes extended by an introduction and coda, dominated musical art throughout the eighteenth century.

C. P. E. Bach, though blamed by the critics of his day for his "light, un scholarly style," opened up by it the path later cleared by Joseph Haydn (1732-1809) and Wolfgang Amadeus Mozart (1756-1791). In the work of these masters we find the classical sonata at the highest stage it was destined to reach before it was transformed by Beethoven. It consists usually of four movements. The first, in common time, with a first theme of marked rhythmic character and a second theme more song-like and appealing, often with Melodic slants in its grace, is broadly developed in their concertos with orchestra, more concisely in their solo sonatas. A slow movement of tranquil, often somewhat antiquated, charm follows in simple sectional design. A stately minuet or perversely humorous scherzo provides a lighter mood and a merry finale, usually concluding. As regards style, Haydn is notable for a homely and good cheer, Mozart for dexterity and aristocratic grace. The latter, melody was more transcendently brilliant than on the whole he is less successful in his clavier works than in those for more sustaining instruments—voices or orchestra. His sonatas especially bear evidence of having been composed in some haste, and are not free from routine formalisms, especially in the hand-painted accompaniments for the hand known as the Alberti bass. His melodies, set apart, are never devoid of charm and his playing set apart, charm always in the most favorable light. He was trained especially for its clearness, euphony and ease, and depressed mere speed, and advised his sister not to take too much pains with the passages in thirds and sixths in Clementi's sonatas, "so as not to spoil her quiet and steady hand, and thus to lose her natural lightness, suppleness and flowing velocity." Mozart's piano music (for from 1771 he used the piano as well as the clavichord) thus brings to its highest point the courtly grace, the charm, the fine taste which was the special quality of this art in the eighteenth century. With Beethoven began a new

polyphonic element in texture, even while adapting it to keyboard realization (as in Bach's fugues). It is seen in their conscious effort to broaden the schemes of design used, resulting in the work of C. P. E. Bach and his followers in the development of the sonata-form. Above all, is it shown in the type of melody they instinctively adopted, coherent, sober, and charged with deep feeling.

In Johann Sebastian Bach (1685-1750) we see a great genius who, at the very moment he is bringing the polyphonic method of writing, as shown in his organ fugues, his cantatas, his B minor Mass, to full fruition, is able in lighter moments to adopt a style diametrically opposed to the light, secular, homophonic style of his French and English Suites, his partitas, some of the preludes in the *Well-Tempered Clavichord* and other clavier works. In his suites, as to a slight degree in Handel's (1685-1759) and the infusion of a greater seriousness into a deeper expression, in short of *grave music*, into the brief and simple binary and ternary dance forms used by Couperin, together with other movements of a more elaborate cast. His concertos and sonatas show a reaching out at times toward the sonata-form which was to follow, usually coupled with a thoughtful Andante and a merry finale, often in rondo-form. In the wonderful collection of preludes and fugues called the *Well-Tempered Clavichord*, generations have found their musical bible—a work which stands alone with Beethoven's Sonatas as supreme expression of the musical aspiration of the age.

Carl Philip Emanuel Bach (1714-1788), belonging to a later generation, wisely realized that it was his business not to imitate his father's methods, but to investigate the possibilities of a more homophonic and light style which were opening up. With him clavier style becomes more idiomatic, the single melody reinforced by "graces" and supported by rhythmic figures, taking usually the place of his father's more intricate texture. Above all, he outlines clearly for the first time the sonata-form, consisting (1) of an exposition of two themes in contrasting keys (though with him the second theme still remains rudimentary), (2) of their development, and (3) of their restatement or recapitulation in the same key. This form, sometimes extended by an introduction and coda, dominated musical art throughout the nineteenth century.

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The Etude Master Study Page

A GROUP OF MODERN MASTERS

Antonín Dvořák

WHEN Mendelssohn's *Elijah* was first produced in Birmingham, England, in 1846, the musicians and singers when they first tried the famous chorus *Thems be to God* refused to believe that Mendelssohn had intended the discord occasioned by the unexpected introduction of seconds in the vocal parts. They insisted that it was a mistake and, if they had had their own way would have stricken out what now seems to many



ANTONÍN DVORÁK

musicians one of the most beautiful passages in Mendelssohn's masterpiece.

History is filled with analogous instances of the refusal of cultured people to accept the unaccustomed in art. Indeed, it is often the refined man, the cultivated man, the educated man, who will hold longest to his conceptions. The masses are often in advance of the so-called intellectual class, and have their own conventions. They accept such unique but well-mauled musical rhapsodies as Stravinsky's *Firebird* and Mussorgsky's *Boris Godunov*, while the trained musician often speculates upon whether it complies with the conventions that make for what he conceives as art. It is therefore very necessary for the musician, in judging a new and unusual art work, to divorce himself from his previous art principles and lend a thoroughly sympathetic ear to the new speaker. Perhaps he has a great and new message: Beethoven, Wagner, and Liszt had, even though they were ridiculed when they first broached it to the world. This group includes men with many strikingly new ideas and methods. It is highly necessary that the art worker of to-day become familiar with their productions.

Antonín Dvořák (pronounced Dvor-shak), while an innovator in many ways, was not to be classed as an iconoclast. He was born September 8, 1841, at Mühlhauseen (sometimes given in Bohemian as Neuhövesen), Bohemia. His father was a fairly successful butcher and owner of one of the best butchers in Prague, his successor. The elder Dvořák also kept a tiny inn where the boy heard the traveling musicians play the national tunes of his native land.

The local school-master taught him to sing and to play the violin. His talent was so pronounced that he was called upon to play in school and sing in church. When he was twelve, he was sent to another town under the care of his uncle. There he studied piano, organ, and violin. At the age of twenty-four he became a teacher, but he was fourteen, Dvořák, who up to that time had spoken only Bohemian—was sent to Kamitz to study German. There organist Hancke taught him for a year. He began to show some indications of ability as a composer, and his father was finally persuaded to consent to having his son turn from steaks and cutlets to sonatas and symphonies.

According to October, 1857, he went to Prague to study at the Organ School for Church Music. His father's means were so slender that the boy was forced to earn his own living by playing viola in one of the local cafés. Later he became a member of the orchestra of the National Theatre. Progress was slow in a land with so very many talented musicians. Nothing but general rise in that top. Thus Dvořák did, and became the great conductor of his race. Smetana was the conductor of the National Theatre and had his young landscaper immensely.

Dvořák was so poor during these days that he barely had enough money to buy the few necessities. One of his dreams was the day when he should own a piano. For ten years he worked, saving, and when he was twenty-five he had completed a string quartet, two symphonies, a grand opera, and several songs. The opera did not come up to his standards and he promptly burnt it up.

By dint of playing and teaching he managed to eke out a living. In 1865 he became organist at St. Adalbert's Church, Prague, in 1867, when he was twenty-three, when he was appointed organist of St. Adalbert's Church, that he was comfortable enough in his means to feel that he might get married. After the production of his opera—*The King and the Collier*—Dvořák received a small pension from the state, which gave him more leisure for composition. In 1878 he produced his *Slavic Dances* which became very popular in Germany.

In 1884, Dvořák was called to England to conduct his *St. Paul*. In 1885, the next year, he brought out his cantata *The Speight's Bride* at the Royal Opera House, Covent Garden. In 1891 he received the honorary degree of Mus. Doc. at Cambridge University. In 1892 he was called to America as the director of the National Conservatory, in New York City. He remained in this country for three years. Among his American pupils are Harry Rowe Shelley, Harvey Worthington Loomis, Harry T. Burleigh, Harry Patterson Hopkins, and Wallace Arns Fisher. Returning to Prague, he became the head of the National Conservatory. He died May 1, 1904.

His works are rich in imagination, filled with a kind of wild fervor, and at all times show his long intimacy with the orchestra. One of the most loved symphonies of recent times is the Dvořák *New World Symphony*, which embodies ideas called from a more or less close study of Negro musical themes. Dvořák's *Humoresque*,

which for many years went unrecognized, leapt into immense favor through the effective playing of Fritz Kreisler.

Gustav Mahler

Gustav Mahler remained in America from 1907 until the year of his death (1911), and during that time his name was recognized and appreciated by many people. In 1916 his *Choral Symphony* was produced in Philadelphia under the direction of Leopold Stokowski and the Philadelphia Orchestra many times to crowded houses. In a short time his name was in nearly every paper in the United States. Only a few years previous, in the same auditorium, Mahler conducted the New York Philharmonic Orchestra to what might almost be termed empty benches. Since the time of Antonín Dvořák, Mahler was born in Bohemia. His parents were Jewish merchants. His natal town was Kalisch. The date of his birth July 7, 1860. His first music lessons received at the age of six cost one penny a piece.

He was excellently educated at the Gymnasium at Prague and at the Vienna University. In 1877 he entered the Vienna Conservatory, and had among his masters Antonín Bruckner. His great ability lay in the direction of conducting. No master ever had received a post—Cassel, Prague, Leipzig, Hamburg, London, Vienna or New York—he left the position with the orchestra on a higher level than ever before. As a conductor he was scholarly without being pedantic, authoritative without being stiff. In his young manhood he wrote two operas—*Die Aragonauten* and *Rideau*. These have not yet received publication.

His first symphony was produced in 1891, and others appeared at short intervals until in the year of his



GUSTAV MAHLER

Mendelssohn was a brilliant conversationalist. The works of Shakespeare were perfectly familiar to him. He spoke and wrote the English language with perfect facility. He was also an accomplished artist, drawing from nature and painting well.

Mendelssohn was an accomplished organist. It was said of him that he could do everything on the organ but one; he could not "play the people out of church." As long as he played the audience remained.

Mendelssohn regarded the choice of form as laid down by Haydn merely as wholesome safeguards, but as elements indispensable to the stability of a firm and well-ordered design.

Mendelssohn's name as he signed it himself was Felix Mendelssohn Bartholdy. The name given him at birth was Jacob Ludwig Felix Mendelssohn Bartholdy. This has led to much confusion. The family name was originally Mendel, from which at some time in the past was derived Mendel's Sohn or son of Mendel. Mendelssohn's grandfather, Moses Mendelssohn, was known as "the modern Plato." His work "Phaedon" was published in the modern language of German. Of course, it was written upon the natives of Switzerland is due to former associations; but the tunes are nevertheless very affecting when heard by anyone. Wagner has contrived to give a wonderful effect in the last act of *Tannhäuser*, where he introduces the following plaintive theme.



One of the most famous *Ranz des Vaches* is the following, known as "de l' Appenzel."



How to Use "The Etude's" Educational Supplement.

By Pearl F. Stone

MANY others who are forced to do without the services of a good teacher will be interested in the following principles, which I have found of great value. The student who follows such a plan certainly will unquestionably be greatly aided. My greatest aids have been:

(1) The regular reading of a music magazine, not only for gaining information and enthusiasm, but especially for revealing to the student his own weaknesses.

(2) Do not neglect your weak points while making the most of your strong points. For instance, if chords are comparatively easy, take care that scales are not neglected, and so on down the list.

(3) The use of a standard text-book and carefully graded music tend to keep progress systematic.

(4) Use often that which is carefully fingered. An hour spent in learning to finger a composition correctly is an hour well invested, saving time in the end.

(5) Since "scales are the backbone of technic," the study of a reliable text-book on scales and arpeggios is almost a necessity to progress in the higher grades of music.

(6) Since you cannot depend upon a teacher for criticism, it is imperative that you train your own ear to discover unevenness in rhythm or touch, sure hindrances to a musically executed.

(7) Last, and most important of all, *avoid short cuts*. They are the long cuts in the end. Something for nothing is not to be found in the musical world any more than in the natural, commercial or intellectual worlds.

The Ranz Des Vaches

PROBABLY there are no themes so close to any people as are the *Ranz des Vaches* of the Swiss. It is said that the men and women brought up in the Alps are so affected with nostalgia when they hear this plaintive call of the cowherd's horn that in many instances they have fainted. The word is believed to mean "the walk of the cows," signifying that it is the music played while the cows are being called. There are several themes in common use, many of them ages old.

The theme is played upon the Alphorn, an instrument of great antiquity. Some observers feel certain that it must at first have been made from a cow's horn. The length of the instrument is about six feet. It is made from the bark of a tree rolled into shape like cardboard. It is then bound around with thread, and has a hard wood mouthpiece. It can be heard for long distances over the mountains. Many of the great composers have used it in their works to produce an effect of rusticity.

One of the best known of these is "O! Sie sind alle weg," upon the natives of Switzerland is due to former associations; but the tunes are nevertheless very affecting when heard by anyone. Wagner has contrived to give a wonderful effect in the last act of *Tannhäuser*, where he introduces the following plaintive theme.

Practice the Hands Separately

By J. S. Van Cleve

In the summer of 1915 I had the pleasure of conducting a young woman who teaches the piano in a Virginia school for girls through a course of normal study. We were striving to get as many serviceable ideas into her short course of training as could possibly be packed into so small a vase. I had recommended her to try over her compositions for me, doing one hand at a time. Though she was a good and rather an advanced pianist, she had detected many mistakes. She asked me at the close of our interview whether I advised her to do the same with her pupils. I answered emphatically, yes, by all means. Her reply was a weary sigh. This was an eloquent comment on the lack of real ideality in her pupils, and I may say, in the minds of ninety-nine pupils in a hundred.

It is very common for the would-be musician to say that he loves music, and could sit and hear it all night. Yet this very student often regard a half-hour's session, even though it be a good one, as a burden. One good reason for finding our musical gardens so full of huckleberry, dog-fennel, and other lusty weeds that choke the flowers will be discovered when we note how many slovenly details are committed by the pupil and permitted by the teacher. In every study of music upon the piano there are three difficult abstract lines of thought that must be twisted together, and they are all applications of common fractions—the common rudiments of arithmetic. These are the pitch of the tone, a question of numerical division, and some.

Then there is the length of the note, a question of numerical value, relative to a given amount of time (the second), and there is the question of finger-choice—another numerical problem. With such a complex task before the mind, it scarcely needs to be remarked that there is much to do in achieving the simplest result. First, let each hand be thoroughly learned, accurately schooled in producing the right notes with the right fingers, and then, and only then, is it required one of these things at a time. Play through the measure, clause, or phrase, seeing to it that every note is absolutely the right one. During this process pay no attention to false lengths or haltings. When the mind and the ear (both are necessary) have secured the melodic contour, direct the attention to the counting, at first without metronome, later with metronome; and let the tones take care of themselves. When this has been secured, turn to the application to fingering. Our modern editions of music are over-fingered. There are so many marks that the practical result is that our pupils pay no attention to them. There are passages, or, let me say, notes, the fingering of which is a vital matter, but there are oftentimes long phrases where considerable latitude as to fingering is permissible. Anyone who will take up the simplest of Bach's two-voice inventions, still more his three-voice pieces, will realize the tyranny of fingering. Hence Bach is individually responsible for inadequate piano-teaching. It is obvious that there is enough here to cogitate the complete field of vision for any mind, when first learning the composition. Having done the right hand after this thorough and severe manner, turn your attention to the left, and put it through the same relentless drill.

To study music in this way is severe, but instead of being a slow method, it is by many degrees the quickest way to learn it. When it has been learned, the process of putting the music together, now and now the music looks to the mind and sounds to the ear like a new substance. However, the beauty of a performance based on this kind of foundation, which reaches to the bed-rock of the planet, is almost magical in its superiority to the slip-shodness—perhaps I may say, the ramsackleness, of ordinary amateur playing. Anyone who thinks music an easy, idle pastime is wide of the mark. It is one of the finest mental disciplines to which the human mind can be subjected.

How Beethoven Acted His Music

BETWEEN often caused merriment at orchestral rehearsals of his works. He acted out the music. At piano he bowed down even with his desk; as the phrase grew softer he disappeared behind it, till the *pianissimo* found him on the ground, his arms spread out. During the *crescendo* he gradually rose, till the *f* came. A hanger may be made in the shape indicated above the biography from tough paper and pasted on the back. Schools, conservatories, private teachers and students will thus obtain a most excellent framed portrait at the cost of a few cents, supplementing the study of the master in this issue of *The Etude*, and providing the reader with a beautiful decorative picture for the study and home.

MARCH 1917

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and all technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Musical Questions Answered* department. Full name and address must accompany all inquiries.

A Precocious Child

"I am the mother of a child of four years, who is musically inclined. I have been teaching him to play the piano, and he has now learned to let her play by ear. She learns and remembers quickly, and has already a better knowledge of music than many grade pupils. She has learned all the scales, and picked out the chords. I usually let her teach my younger children, that her exercises may be played in the different keys. She writes things that she 'makes up,' but does not put effort, and usually makes them do the writing.

1. Could she make a mistake in starting to teach her at age?

2. Would you advise putting her in a music school? What would you do with her?

3. She is infatuated with the violin. Would you advise her to start?

4. Tell her she can pass into Carnegie's studies.

Pieces of a semi-classical character for Grade 5 are *The Troubadour*, Reinecke; Godard, *Second Suite*; Grieg, *Song of the Dwarfs*; Stojowski, *Gondoliera*; Chaminate, *Air de Ballet*, Op. 30; Schutte, *River*, Op. 31; *Laok*, *Song of the Brook*; Bendel, *In a Gondola*; Salomé, *First Mazurka*, Op. 21; Grieg, *Brilliant Prance*. For the 6th Grade, Raff, *La Flûte*; Wagner, *Brüderchen*; Song; Moszkowski, *Valse*; Raff; Rubinsteiner, *Kommunion*; Ostrawitz; Schubert-Heller, *The Trout*; Rubinstein, *Barcarolle* in F Major; Templeton Strong, *Wedding March*.

Weeping Sneeze

"Can you tell me how to rid myself of a ganglion on my wrist? I do not know what caused it. It has been there for a year and a half. Last week I have had to stop playing the piano."

In anatomy a ganglion has to do with a collection of nerve cells, and the word is most commonly used in this connection. In surgery it is a "globular, hard, indolent tumor, always situated somewhere on tendon, formed by the elevation of the sheath of the tendon, and the effusion of a viscous fluid into it."

It

is

commonly found on the wrist and may be caused by strain, or for no apparent cause. It is usually cured by absorption, while it remains, it is a nuisance, an annoyance, and might interfere with playing the piano.

A tight hand keeps the fingers from bending, it will cause it to gradually absorb. I had one child which was cured in a short time by binding tightly over it, sewing it on, a piece of lead pounded flat, about the size of a silver dollar. This possesses no curative powers, but the pressure causes the tumor to absorb. It is most commonly known as a weeping-sneeze.

Specializing at Lessons

"When giving a pupil two piano lessons per week, why not specialize in a lesson, isn't it better to teach such exercises in one lesson, next lesson teach pieces?" —D. K.

Not with young pupils. Sometimes with very advanced pupils it may be advisable to divide up the time in this manner; but even then it has its disadvantages, for it causes a pupil to neglect the even practice of all his work, during half of the week spending his time on what he expected his teacher would assign him to play. It is much better that the practice material be so adjusted that the pupil will be the result upon her playing? Will you suggest ways to help improve her fingering, chord playing and trills?

This is not an unusual case. The pupil who has been over-advanced will generally listen to reason. If your plan should go to a large music center she would agree to anything that was advised. But in your home town you are placed at a disadvantage, as it is human nature to have a bit of regard for that which is familiar. If your pupil tries to progress without sufficient preparation for, or proper approach to, any grade, she will eventually find her work either stopped or ruined.

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Kathy Knuckles

"What can I do for a sixteen-year-old boy's hands which are very stiffly knotted in the knuckles and made more so by hand playing? After seven months of treatment he is still as bad as ever."

There is nothing more harmful to the hands of any one who wishes to play the piano than playing ball.

Hands that have become unshapely by this process can never be restored to normal again unless the injury is very slight. Your pupil will have to make the best of conditions as they are, and avoid hand playing in future.

A lotion of cold cream in which oil of wintergreen has been worked will be good to reduce stiffness and render the muscles more pliable. Indeed massaging daily with something of this sort is quite necessary. Wearing ordinary clogs between the fingers will help to increase the span. These should be of a size, however, so as not to spread the fingers very little or strain may result. Slightly padded shoes will help a great deal. They may be placed between the fingers upon going to bed. Of course they will drop out because of involuntary movements of the hands during sleep, but will remain as long as is necessary for each treatment. Some of our best players have had tightly knotted hands—for example, MacDowell and Sherman—and yet have accomplished wonders. Your pupil will probably be the result of this kind of treatment. You may teachers, and even printed methods, insist on a high raising of the fingers from the knuckle joints. I have known many hands on which the fingers could not by possibility rise higher than the edge of the back of the hand. There is always a deep fold from the knuckle joints, however. Place the hand in playing position with the fingers raised, then drop the keys this leaves plenty of space from the knuckle joints to the keys. Your teaching should all be adjusted to this condition, and by taking note of it have easily to know your pupils and their methods, insist on a high raising of the fingers from the knuckle joints. This is not by possibility rise higher than the edge of the back of the hand. There is always a deep fold from the knuckle joints, however. Place the hand in playing position with the fingers raised, then drop the keys this leaves plenty of space from the knuckle joints to the keys. 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WHAT is a Polonaise? It is a stately and elegant National Dance of Poland, full of a nation's color, pulsing with the full tide of Polish life in its day of glory, pomp, splendor and chivalry. Characterized by a certain grace, full of infinite changes, now grave, now haughty, now reckless; again breathing a womanly tenderness; an elusive grace, or a firm resolve, a calm gravity; a chivalrous devotion. You can almost hear the firm tread of men, see their haughty, resolute carriage, ready to face death and victory, and injury. You can see those beautiful women, proud, trusting, with their luminous eyes, their diamonds and sapphires, and hear the jingle of the spurs, the rustling of the silken garments, for this was the dance of "he aristocratic beauties and the nobles and amateur men, with their broad bearing and magnificent scenes." At the time when Poland was in the height of her glory—the shadow of the terrible crushing downfall was already looming—and intrigues and plottings had become ripe. This stately and elegant dance might almost be named a march; in fact they are really "Marches in Triple Rhythm" (and in this paradox—the anomalous pulsing—may we not find the very core and secret of the famous piano piece, "Bartered")? The flowing musical breath-fatuings of Chopin's immortal piano compositions—the Chopin of the Etudes, the Preludes, the Sonatas, the Polonaise-Fantaisie—the translation of the untranslatable "Rubato" (for explaining the rubato is exactly like impaling a butterfly upon a sharp pin, and expecting it to live and fly).

The Origin of the Polonaise

Historically, the polonaise dates its origin to that year when the Polish throne became vacant through the extinction of the royal dynasty; a struggle for the throne took place between scions of the royal houses of Austria, France and Russia. This was in 1573, and resulted in the election of Prince Henry of Anjou (later King Henry III of France), who ascended the throne amid the most gorgeous ceremonial in the vast hall of the Royal Castle at Warsaw. Among the great nobles and high dignitaries of Poland marched in stately procession toward this Frenchman, whom they were accepting as their Monarch, and were presented to him by the master of ceremonies. It was the pride of Poland and the flower of France joining hands. Music written expressly for this grand march was played by the royal band, and from this beginning has been gradually developed the peculiar National Dance—from which we know as a Polonaise—have not, as yet, been able to find any trace of this embryonic Polonaise. It is interesting to note that the primitive music of this "march-dance" or "dance-music" possesses little artistic value, though some of the old melodies—as the "Kosciusko"—(for they were frequently named after some hero) revivify memories of that epoch, and possess more musical merit.

Facts for Busy Music Workers

"The folk music of Ireland is generally admitted to be the finest in the world. It has a variety unknown to any other musical country." So says Cecil Forsyth, in the latest English history of music.

There are five thousand recorded folk-songs in England alone.

The works by which Handel is now best known were all written after he was fifty-five years of age.

Haydn's famous oratorios were written after he was sixty-six years of age.

MEYERbeer made a god of popularity. When one of his operas was being performed, he would sit with the professional applauders in the audience to see that the applause from the claque came in the right place. Then he would go around back of the stage to get the opinions of the scene shifters.

The word vaudoule is quite ancient. In the sixteenth century it referred to a satirical song. Later it was applied to plays in which such songs were introduced; and finally to the variety performances of the present day. The older vaudoules were often of much musical and poetical worth.

HANDEL's popularity in England was so immense that when one of his works was being given at Vauxhall Gardens the traffic on London Bridge was held up for three hours by the number of hacks and carriages comprising some of the 12,000 persons who attended.

The Spirit of the Polonaise

By MARGARET ANDERTON

Miss Anderton is an English pianist long resident in the United States. For a number of years she has given lectures upon music to large audiences and has been exceptionally successful in making her hearers feel the spirit of the compositions she describes.

indescribable term "Zai!" Verily are they what Robert Schumann poetically called them, "Cannons buried in flowers."

One can close one's eyes and dream on as this divine music rings in the ears, if we will give ourselves up to these dreams, which, as Byron has said:

"In their development have breath, and tears and tortures,

And the touch of joy."

Still the patriotic could never be a deeply-seated seed in all noble and heroic souls, and the anguish, the pain, and despair of that noble and unhappy country of his birth, appealed to Chopin's sympathetic sensitive make-up, and in his morbid moments would appeal to him as synonymous with his own struggle, the great strong soul fighting with the weak bodily ill-health and shattered nerves. We find in all these polonoises an intense fire of patriotic passion, which has expressed in his own God-given language, voicing the gamut of emotions which Polish men

Chopin's patriotism could never be the kind to make him do practical things, such as fighting, conveying arms or taking part in political intrigues for the freedom of his country. He was a dreamer and a thinker, and he had but one way to express himself. The torture of the man-nature writhing under the stilettos of the Polish nobility who scorched him; the poignancy of all sorrow; the stirring of all innermost soul-nerves; the marital glow and chivalrous ardor; the essence, the very pith of things—he must need express by music. And here he is preeminent. He has the skill to stir others by the inner consuming fire of his genius—but something which will make the actual pulse accelerate its action by the mere power of a touch, something also in the bearing of his music will glow and stir the more critical nerves of the world to their depths of heroism. Chopin's national polonoises are internal soul-states rather than external heroisms or heroics.

Facts for Busy Music Workers

"The folk music of Ireland is generally admitted to be the finest in the world. It has a variety unknown to any other musical country." So says Cecil Forsyth, in the latest English history of music.

There are five thousand recorded folk-songs in England alone.

The works by which Handel is now best known were all written after he was fifty-five years of age.

Haydn's famous oratorios were written after he was sixty-six years of age.

MEYERbeer made a god of popularity. When one of his operas was being performed, he would sit with the professional applauders in the audience to see that the applause from the claque came in the right place. Then he would go around back of the stage to get the opinions of the scene shifters.

The word vaudoule is quite ancient. In the sixteenth century it referred to a satirical song. Later it was applied to plays in which such songs were introduced; and finally to the variety performances of the present day. The older vaudoules were often of much musical and poetical worth.

HANDEL's popularity in England was so immense that when one of his works was being given at Vauxhall Gardens the traffic on London Bridge was held up for three hours by the number of hacks and carriages comprising some of the 12,000 persons who attended.

TWILIGHT ON THE WATERS

A pretty drawing room piece in Alpine style, with yodling effects. The middle section and the Coda are particularly good. Grade 3^{1/2}.

Moderato M.M. ♩ = 72

CARL WILHELM KERN, Op. 285

VALSE LEGERE

A graceful waltz movement in the modern French manner, to be played throughout with vim and dash. Grade IV.

Moderato

MARCH 1917

LEON P. BRAUN

MARCH 1917

THE TRAVELLER AND HIS SONG

Introducing one of the good old songs of bygone days. An excellent easy study for phrasing and expression. Grade II.

Moderato M.M. = 116

GEORGE SPENSER

TWO CHARACTERISTIC PIECES

MARCH 1917

These clever little sketches are by a promising young American composer, who makes her initial appearance in our *Etude* pages. These pieces are taken from a set of six entitled *On the Street*. Each number is aptly descriptive of its title. *Street Menders*, suggesting the

heavy rhythmic hammering of the workmen, is an excellent bass clef study piece. *People Walking By* affords opportunity for crescendo and decrescendo practice. Grade II.

Heavily M.M. $\text{♩} = 72$

STREET MENDERS

PEOPLE WALKING BY

Rather slowly M.M. $\text{♩} = 108$

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THE CHARMER

LA MOZA
SPANISH DANCE

British Copyright secured

EDUARD HOLST

A lively Spanish waltz affording excellent practice in double-notes, in *staccato*, and in chord work. Accentuate strongly throughout. Grade IV.

Allegro moderato M.M. $\text{♩} = 144$

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MARCH 1917

THE ETUDE

Page 173

THE ETUDE

MARCH OF THE INDIAN PHANTOMS

E.R. KROEGER, Op.80

Solemn M.M. $\text{♩} = 50$
ben misurato

SECONDO

Musical score for the Secondo part of "March of the Indian Phantoms". The score consists of eight staves of music for a band or orchestra. The key signature is B-flat major (two flats). The tempo is Solemn M.M. $\text{♩} = 50$, with dynamics including *pp misterioso*, *cresc. molto*, *ff*, *dim. molto*, *p*, *pp quasi religioso*, *mf*, and *Lento D.C.*. The score includes sections labeled *Meno mosso (Chant of the Jesuit Priests)* and *Fine*.

THE ETUDE

Page 175

MARCH OF THE INDIAN PHANTOMS

E.R. KROEGER, Op.80

In this very characteristic number, the *Secondo* part must suggest the veiled and muffled drumming of the Indian tom-toms. Play the piece in the style of a Patrol with long and gradual *crescendi* and *decrescendi*. Grade IV.

Solemn M.M. $\text{♩} = 50$

PRIMO

Musical score for the Primo part of "March of the Indian Phantoms". The score consists of eight staves of music for a band or orchestra. The key signature is B-flat major (two flats). The tempo is Solemn M.M. $\text{♩} = 50$, with dynamics including *pp*, *cresc. molto*, *ff*, *mf*, *dim. molto*, *p*, *pp*, *mf*, and *Lento D.C.*. The score includes sections labeled *Meno mosso (Chant of the Jesuit Priests)* and *Fine*.

MINUET

from SYMPHONY IN E FLAT

A favorite symphonic number newly and effectively arranged for four hands. This may be played as a *Children's Symphony* by following the indications given in the *Secondo* part. Each heavy dash in

dicates a stroke upon one or more of the percussion instruments named. These should be played in strict time throughout, and with the strokes exactly upon the beats given.

Allegretto M.M. = 126

All the Instruments

SECONDO

Sheet music for the Minuet from Symphony in E Flat, Secondo part. The music is arranged for four hands. The first page shows measures 1-10. The second page shows measures 11-20. The third page shows measures 21-30. The fourth page shows measures 31-40. The fifth page shows measures 41-50. The sixth page shows measures 51-60. The seventh page shows measures 61-70. The eighth page shows measures 71-80. The ninth page shows measures 81-90. The tenth page shows measures 91-100. The eleventh page shows measures 101-110. The twelfth page shows measures 111-120. The thirteenth page shows measures 121-130. The fourteenth page shows measures 131-140. The fifteenth page shows measures 141-150. The sixteenth page shows measures 151-160. The seventeenth page shows measures 161-170. The eighteenth page shows measures 171-180. The nineteenth page shows measures 181-190. The twentieth page shows measures 191-200. The twenty-first page shows measures 201-210. The twenty-second page shows measures 211-220. The twenty-third page shows measures 221-230. The twenty-fourth page shows measures 231-240. The twenty-fifth page shows measures 241-250. The twenty-sixth page shows measures 251-260. The twenty-seventh page shows measures 261-270. The twenty-eighth page shows measures 271-280. The twenty-ninth page shows measures 281-290. The thirtieth page shows measures 291-300. The thirty-first page shows measures 301-310. The thirty-second page shows measures 311-320. The thirty-third page shows measures 321-330. The thirty-fourth page shows measures 331-340. The thirty-fifth page shows measures 341-350. The thirty-sixth page shows measures 351-360. The thirty-seventh page shows measures 361-370. The thirty-eighth page shows measures 371-380. The thirty-ninth page shows measures 381-390. The forty-first page shows measures 391-400. The forty-second page shows measures 401-410. The forty-third page shows measures 411-420. The forty-fourth page shows measures 421-430. The forty-fifth page shows measures 431-440. The forty-sixth page shows measures 441-450. The forty-seventh page shows measures 451-460. The forty-eighth page shows measures 461-470. The forty-ninth page shows measures 471-480. The五十th page shows measures 481-490. The fifty-first page shows measures 491-500. The fifty-second page shows measures 501-510. The fifty-third page shows measures 511-520. The fifty-fourth page shows measures 521-530. The fifty-fifth page shows measures 531-540. The fifty-sixth page shows measures 541-550. The fifty-seventh page shows measures 551-560. The fifty-eighth page shows measures 561-570. The fifty-ninth page shows measures 571-580. The六十th page shows measures 581-590. The sixty-first page shows measures 591-600. The sixty-second page shows measures 601-610. The sixty-third page shows measures 611-620. The sixty-fourth page shows measures 621-630. The sixty-fifth page shows measures 631-640. The sixty-sixth page shows measures 641-650. The sixty-seventh page shows measures 651-660. The sixty-eighth page shows measures 661-670. The sixty-ninth page shows measures 671-680. The七十th page shows measures 681-690. The seventy-first page shows measures 691-700. The seventy-second page shows measures 701-710. The seventy-third page shows measures 711-720. The seventy-fourth page shows measures 721-730. The seventy-fifth page shows measures 731-740. The seventy-sixth page shows measures 741-750. The seventy-seventh page shows measures 751-760. The seventy-eighth page shows measures 761-770. The seventy-ninth page shows measures 771-780. The八十th page shows measures 781-790. The eighty-first page shows measures 791-800. The eighty-second page shows measures 801-810. The eighty-third page shows measures 811-820. The eighty-fourth page shows measures 821-830. The eighty-fifth page shows measures 831-840. The eighty-sixth page shows measures 841-850. The eighty-seventh page shows measures 851-860. The eighty-eighth page shows measures 861-870. The eighty-ninth page shows measures 871-880. The九十th page shows measures 881-890. The ninety-first page shows measures 891-900. The ninety-second page shows measures 901-910. The ninety-third page shows measures 911-920. The ninety-fourth page shows measures 921-930. The ninety-fifth page shows measures 931-940. The ninety-sixth page shows measures 941-950. The ninety-seventh page shows measures 951-960. The ninety-eighth page shows measures 961-970. The ninety-ninth page shows measures 971-980. The一百th page shows measures 981-990. The一百-first page shows measures 991-1000.

MINUET

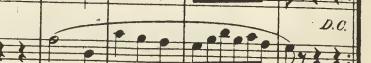
from SYMPHONY IN E FLAT

W.A. MOZART

Allegretto M.M. = 126

PRIMO

Sheet music for the Minuet from Symphony in E Flat, Primo part. The music is arranged for four hands. The first page shows measures 1-10. The second page shows measures 11-20. The third page shows measures 21-30. The fourth page shows measures 31-40. The fifth page shows measures 41-50. The sixth page shows measures 51-60. The seventh page shows measures 61-70. The eighth page shows measures 71-80. The ninth page shows measures 81-90. The tenth page shows measures 91-100. The eleventh page shows measures 101-110. The twelve page shows measures 111-120. The thirteen page shows measures 121-130. The fourteen page shows measures 131-140. The fifteen page shows measures 141-150. The sixteen page shows measures 151-160. The seventeen page shows measures 161-170. The eighteen page shows measures 171-180. The nineteen page shows measures 181-190. The二十th page shows measures 191-200. The二十一th page shows measures 201-210. The二十二th page shows measures 211-220. The二十三th page shows measures 221-230. The二十四th page shows measures 231-240. The二十四th page shows measures 241-250. The二十四th page shows measures 251-260. The二十四th page shows measures 261-270. The二十四th page shows measures 271-280. The二十四th page shows measures 281-290. The二十四th page shows measures 291-300. The二十四th page shows measures 301-310. The二十四th page shows measures 311-320. The二十四th page shows measures 321-330. The二十四th page shows measures 331-340. The二十四th page shows measures 341-350. The二十四th page shows measures 351-360. The二十四th page shows measures 361-370. The二十四th page shows measures 371-380. The二十四th page shows measures 381-390. The二十四th page shows measures 391-400. The二十四th page shows measures 401-410. The二十四th page shows measures 411-420. The二十四th page shows measures 421-430. The二十四th page shows measures 431-440. The二十四th page shows measures 441-450. The二十四th page shows measures 451-460. The二十四th page shows measures 461-470. The二十四th page shows measures 471-480. The二十四th page shows measures 481-490. The二十四th page shows measures 491-500. The二十四th page shows measures 501-510. The二十四th page shows measures 511-520. The二十四th page shows measures 521-530. The二十四th page shows measures 531-540. The二十四th page shows measures 541-550. The二十四th page shows measures 551-560. The二十四th page shows measures 561-570. The二十四th page shows measures 571-580. The二十四th page shows measures 581-590. The二十四th page shows measures 591-600. The二十四th page shows measures 601-610. The二十四th page shows measures 611-620. The二十四th page shows measures 621-630. The二十四th page shows measures 631-640. The二十四th page shows measures 641-650. The二十四th page shows measures 651-660. The二十四th page shows measures 661-670. The二十四th page shows measures 671-680. The二十四th page shows measures 681-690. The二十四th page shows measures 691-700. The二十四th page shows measures 701-710. The二十四th page shows measures 711-720. The二十四th page shows measures 721-730. The二十四th page shows measures 731-740. The二十四th page shows measures 741-750. The二十四th page shows measures 751-760. The二十四th page shows measures 761-770. The二十四th page shows measures 771-780. The二十四th page shows measures 781-790. The二十四th page shows measures 791-800. The二十四th page shows measures 801-810. The二十四th page shows measures 811-820. The二十四th page shows measures 821-830. The二十四th page shows measures 831-840. The二十四th page shows measures 841-850. The二十四th page shows measures 851-860. The二十四th page shows measures 861-870. The二十四th page shows measures 871-880. The二十四th page shows measures 881-890. The二十四th page shows measures 891-900. The二十四th page shows measures 901-910. The二十四th page shows measures 911-920. The二十四th page shows measures 921-930. The二十四th page shows measures 931-940. The二十四th page shows measures 941-950. The二十四th page shows measures 951-960. The二十四th page shows measures 961-970. The二十四th page shows measures 971-980. The二十四th page shows measures 981-990. The二十四th page shows measures 991-1000.



THE SKATERS WALTZ

The gliding motion of this waltz suggests the easy and graceful evolutions of the skaters. Grade 3.

Temp

o di Valse M.M.d. = 72

MARCH 1917

MARCH 1917

THE ETUDE

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POOR COCK ROBIN

A clever juvenile characteristic piece in the style of an elegy or funeral march. Good teaching pieces in the minor keys are scarce.
Grade 2½.

HANS SCHICK

HANS SCHICK

Adagio non troppo

A musical score for piano duet, page 10, featuring three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature changes frequently, indicated by various sharps and flats. Measure 101 starts with a dynamic 'mf' and includes fingerings such as 1-5, 4-5, 1-5, 8-5, 1-5, 3-5, 1-5, 3-5, 1-5. Measure 102 begins with a dynamic 'f'. Measures 103-104 show complex chords with fingerings like 1-5, 4-5, 1-5, 3-5, 1-5, 3-5, 1-5, 3-5, 1-5. Measure 105 starts with a dynamic 'mf'. Measures 106-107 show chords with fingerings like 1-5, 4-5, 1-5, 3-5, 1-5, 3-5, 1-5, 3-5, 1-5. Measure 108 ends with a dynamic 'mp' and a 'Fine' marking.

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ANDANTE AND VARIATIONS

from SONATA, Op. 26

MARCH 1917

L. van BEETHOVEN

One of the most beautiful movements in all the Beethoven sonatas. These are genuine variations, not merely figurations of the same theme.
Note the distinctive quality of each variation. Grade VII.

Andante con variazioni M.M. = 72

MARCH 1917

THE ETUDE Page 181

MARCH 1917

poco rit. *a tempo* > >

cresc.

Var. IV
Poco più mosso M.M. = 96

pp
sémpre staccato

poco cresc. *cresc.* *sf* *pp*

poco rit.

poco cresc. *cresc.* *dim.* *poco rit.*

pp *a tempo* *poco cresc.*

sf cresc. *poco rit. decresc.*

Var. V
Tempo primo ma un poco animato M.M. = 80

dolce

cresc. *pp* *mp* *cantando*

THE ETUDE

Page 183

cresc.

cresc.

cresc.

poco rit.

mp *a tempo*

cresc. *cresc.*

triumphal M.M. = 69 *espress.*

dim. *p* *dim.* *pp*

mancando

pp *pr*

EDWARD LOCKTON

Here is a genuine novelty for singers. This grand, new song is a companion piece to the immensely popular number *Somewhere a Voice is Calling*, by the same composer. With this song the well known English writer

DREAMING OF LOVE AND YOU

Andante moderato

Mr. Arthur F. Tate makes his initial appearance in our Etude pages. *Dreaming of Love and You* is one of the best songs we have seen in a long while.

with tenderness

1. Light o'er the world is break-ing,
Light in the west is fad-ing
2. Birds sing their songs a-gain,
Flow'r in the gar-den o-pen.
Song of the day are si-lent.
Flow-ers their pet-al fold.

After the mist and rain.
Af-ter the mist and rain.
Flow-ers their pet-al fold.

And through the dawn I wan-der,
Out mid the shin-ing dew,
Wait-ing to greet your heart, dear,
Wait-ing to make you mine, dear,
And in the dusk I lin-ger,
Un-der the star-ry blue,
Wait-ing to greet your heart, dear,
Wait-ing to make you mine, dear,

rall. Dream-ing of love and you. *2. rall.* Dream-ing of love and you.

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IT IS NA, JEAN, THY BONNIE FACE

ROBERT BURNS

A tuneful and singable Scotch dialect song; a sympathetic setting of the well known verses by Burns.

International Copyright secured

REGINALD BILLIN

Tenderly, but not too slow
Is na, Jean, thy bon-nie face nor shape that I ad-mire. Al-mair un-gen-erous wish I haes, nor strong-er in my breast, Than

tho' thy beau-ty and thy grace might weel a-wake de-sire blest. Some-thing in il-ka part o' thee, to heav'n shall give but

If I can-na make thee sae, af-least to see thee blest. Con-tent in am, if

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ARTHUR F TATE

Mr. Arthur F. Tate makes his initial appearance in our Etude pages. *Dreaming of Love and You* is one of the best songs we have seen in a long while.

praise, to hap-pi-ness to find; But dear as wi-thin, thee I'd wish to live for still dear-er is thy mind.

2. Nae thee I'd bear to dee, to dee.

DREAMING

CHARLES EDWIN DANCY

A tender, little love song, suitable for teaching or *encore* use.

Andante

Dream-ing, love, that you were here. Mid joy-ous spring and

ros-es, Cling-ing, love, to one fond dream, That you would nev-er leave me:

Rag-ing storms dis-pelled, By thy mys-tic charms: Cling-ing to that
Let the sweet dream lin-ger, Mine in re-tro-spec-tion, Cling-ing to that

sweet dream, I will live mid ros-es. ros-es.

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NEAPOLITAN DANCE SONG

One of Tschaikowsky's celebrated pieces for the young, Op.39, founded on an Italian folk song, effectively arranged for violin by Arthur Hartmann. If the double notes prove too difficult the lower notes may be

omitted; if the harmonics prove troublesome the actual notes may be played.

P. TSCHAIKOWSKY
Transcription for Violin and Piano by
ARTHUR HARTMANN*

Commodo n.n.

grazioso

Continued from page 9. *grazioso*

VIOLIN

PIANO

mf rall. poco a tempo

p rall. poco a tempo

pizz. l.h. *pizz.* *pizz.* *pizz.* *pizz.*

pizz. *pizz.*

pizz. pizz. pizz.

Slower

pizz. *s*

MARCH 1917

MARCH 1917

THE ETUDE

Page 187

A detailed musical score page for Beethoven's Fifth Symphony, specifically the "Andante con Moto" section. The score is written for multiple instruments, including strings, woodwinds, and brass. The top half shows a melodic line for a woodwind instrument (likely oboe or flute) with dynamic markings like "Still slower" and "pp Still slower". The bottom half shows harmonic support from the orchestra. The score includes various performance instructions such as "salando", "gliss.", "pizz. l.h.", and "pizz. r.h.". The page number 12 is visible on the right.

ANDANTE CON MOTO from FIFTH SYMPHONY

Registration: Gt.Org: Diaps. and Gamba 8'
Ch: Soft 8'
Ped: Soft 8' and 16'

L.van BEETHOVEN
Arr. by E.Batiste

There are few of the master's compositions that so readily lend themselves to adaptation for the organ as this lovely movement. It affords contrasts of tonal and rhythmic qualities that are seldom excelled, and which may be made effective upon a two manual instrument by careful arrangement.

* When played in public, Mr. Hartmann's name must be mentioned on the program.
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MARCH 1917

MARCH 1917

Revised, edited and fingered by
ANTHONY STANKOWITCH
Andante M. M. ♩ = 58

ANDANTE
from "SURPRISE SYMPHONY"
JOS HAYDN

Page 189

Transcription by
C. SAINT SAENS

MARCH 1917

THE ETUDE Page 191

ZINGA

RUSSIAN MAZURKA

A stately *mazurka* movement in Russian style. Note the accents falling upon the second beat. Grade IV.

Tempo di Mazurka M.M. = 126

MARCH 1917

The Story of the Irish National Tune

By C. A. Brown

There was, and not so many years ago, when the wearer of the green declined to tolerate the sight of a yellow emblem, to tolerate the sight of a yellow emblem. But of late, even in Ireland, there is less and less of bitterness between the two factions. And to-day, the crack of the shillelagh is not heard so often as formerly, to the accompaniment of the strains of "Shamrock." Still, however, though as always, the Shamrock is still the national emblem, in conjunction with the fine old Irish folk-tune which may be called the national anthem of Ireland, Report says 'was the friendly tact of a gracious Queen that was largely instrumental in bringing about this wholesome change of feeling.'

Queen Victoria's memorable visit to Ireland, in the last year of her reign, she gave orders that the members of her Irish regiment were to wear the shamrock in their headgear, on Saint Patrick's Day.

It was a little thing to do; but it raised the national emblem of the green old island officially, and it made the tiny three-leaved leaf very popular as it never was before.

The best-beloved of the Irish poets, Tom Moore, whose own identical "Irish Melodies" harp is now in the Moore room at the Royal Irish Academy, in Dublin, sings of the "triple grass" which "Shoots up with dew-drops streaming."

"O the Shamrock, the green, immortal Shamrock!"

Chosen leaf

Of Baird and Chief,
Old Erin's native Shamrock!"

The tiny three-leaved plant is so popular that if the loyal Irishman can get no shamrock, real or counterfeit, he wears a green necktie, or a strip of green in his coat lapel.

The sweet love for the plant inspired the famous ballad, "The Wearin' o' the Green," which exists in several forms and versions. The best-known, however, is the one written by Dion Boucicault, the dramatist. It is sung by Shamus the Poet in *Aragh-na-Pogue*.

According to the most trustworthy accounts, it is one thousand four hundred and fifty years since St. Patrick died, March 17, since the death and beatification of Saint Patrick took place. It is one of the incongruities of history that the patron saint of the Emerald Isle should have been a Scotchman born; an enthusiast, whose zeal prompted him to cross the channel, intent on the perilous work of converting

the pagans of Ireland.

It is declared to have been played by

Irish pipers at the Battle of Fontenoy, in 1745.

The special object of an emblem should be to reflect the character and thought of the people among whom it was born. And "St. Patrick's Day" certainly achieves its object in life; for it clearly illustrates the rollicksome carelessness and bubbling merriment of the warm-hearted Irish peasantry.

It is sung by Shamus the Poet in *Aragh-na-Pogue*.

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Practical Voice Culture

In speaking to an Etude audience, it is to be practical. That is another way of asking for something that will work. There is a great need in voice training for the clear vision, for definite knowledge, for a clear understanding of what is actual and what is fanciful. In this, as in all other things, in which the element of taste plays such an important part, there are many things



mechanic, and the psychologist have all tried to make it conform to their theories. Sometimes these theories have been right, often they have been wrong; but there is no legislative enactment to prevent theorizing, hence it doubtless will continue until the general musical intelligence reaches such a stage that it automatically ceases.

Out of this comes such remarks as—Mr. Mrs. Thus-and-so does not know how to place the voice, Mr. A places the voice high, Mr. B does not place the voice high enough, Mr. C is great at bringing the tone forward, etc. This goes on through a long list of fragments of English of which few people who use them could give an intelligent explanation.

Now voice placing means just one thing, not half a dozen. It means learning to practice the skill to tell when one can produce a beautiful tone throughout his voice; it is placed, and it is not placed until he can. It must first be said, however, that teachers differ both on what constitutes good tone and how it shall be produced. Here the muddle begins.

Directing the Tone

There is a well-established belief among singers young and old that the tone must be directed to the point where it is desired that it shall focus. This belief is not so intimately associated with another even more pictorially minded, namely, that one can tell whether a tone is good or bad, right or wrong by its sound. I recall a writer who says that the column of breath must be directed against the hard palate toward the front of the mouth, in order to get a resonant tone. Consider this a moment. When the breath is properly vocalized, its power is completely destroyed. Any one may test this by vocalizing in an atmosphere cold enough to condense the moisture in the breath, and then feel the breath move lazily out of the mouth and ears upward not more than an inch from the face. The idea that this breath which has not a particle of force can be directed against the hard palate with an impact sufficient to affect tone is the limit of absurdity. If the writer had spoken of directing the sound waves to the front of the mouth, there would have been an element of reasonableness in it, for sound waves can be reflected as well as light waves; but breath and sound are different things.

The present injunction to students to "bring the tone forward," "place the tone in the head," or "direct the tone into the head" is in most cases of doubtful benefit. It is likely to result in a hard, unsympathetic tone. Further, the attempt to drive the tone through the head sets up a resistance which prevents it from going there.

What does the teacher mean when he tells the pupil to place the tone in the head? He means that the student should call into use the upper register. If one holds a vibrating tuning fork in front of a resonating tube, does he direct the vibrations into that resonating cavity? No. Neither is it necessary to try to drive

the voice into the cavities of the head. The only possible way to place the tone in the head is to let it go there.

When will the singing world learn that the one thing that makes voice production difficult is resistance? Get rid of resistance so that the throat is perfectly free, no interference, no tension, no rigidity, no reaction or clutch when the tone begins, and there will be no more trouble with voice placing: it will place itself.

Neither will he look to the physical sensation to learn whether the tone is right or wrong, for a sensation is unreliable.

In the formation of vowels indirect control is necessary as in forming tone qualities. The correct concept is the most important thing. At the Gobelin Tapestry works, near Paris, I was told that the weavers of those wonderful tapestries use twenty-four shades of each color, and that their color sense becomes so acute that they readily recognize all of the different shades. Now there are about as many shades of each vowel, and the ear must become so sensitive that it detects the slightest variation from the perfect form. In fact, from beginning to end of voice training, singing the ear is the court of last resort; for music is something to hear. The real voice teacher does not look at the voice, he listens to it. Therefore his value depends upon how well he listens, or in other words, upon his ability to listen for the right thing.

Head Voice

On the upper part of the male voice there is a very general misunderstanding among students. Open and covered tones have been used so much in referring to chest and head voice that students always associate a softer quality with the latter. I recently heard a baritone sing the "E" with an open chest tone and the "P" just above it with a dark-covered tone. The two were no more alike than black and white. With this idea of the upper voice an even scale is quite out of the question notwithstanding an even scale is what all singers should have, and it is what all voice teachers strive for.

Nature is often more important than art, but in much preyer chest and head voice to open and covered tone. There is no reason why the upper part of the voice should be covered or somber. If perfectly produced it will be brilliant to the top of the compass; but that there is a change of mechanism and resonator in the upper part of the male voice I have no doubt whatever. It is always easy to precipitate an overheaded reliance on matters of vocal mechanism, so I leave this point with the simple statement of what I believe to be true.

The old idea of trying to get rid of the hard open tone in the upper register of the male voice by opening the throat and making the tone somber has added much to the sum total of throaty singing, and should have been discontinued long ago.

The work of training the voice is difficult if one has the vision which enables him to tell the difference between fine and fancy, the useful and the useless, the real and the unreal, the singer and the voice, and the self-restraint to confine the activity of his imagination to matters of interpretation rather than to the construction of vocal methods.

Why it is Good to Sing

THE following quaint reasons why it is good to sing were devised by William of Ockham (1320-1322), one of the illustrious composers of English church music. It is to be hoped that these observations will induce more Etude readers to sing—if only for the purpose of "opening the pipes":

1. It is a knowledge easily taught and quickly learned when there is a good master and apt scoller.

2. The exercise of singing is delightful and good to preserve the health of man.

3. It doth strengthen all parts of the breast and doth open the pipes.

4. It is a singular good remedy for a stuttering and stammering in the speech.

5. It is the best means to secure a perfect pronunciation and to make a good orator.

6. It is the only way to find out where man hath received the benefit of a good voice.

7. Because there is no music of instruments whatever to be compared to the voices of men when they are good, well sorted and ordered.

8. The better the voice, the nearer it is to honour and serve God therein, and the voice of man is chiefly to be employed to that end.

"Since singing is so good a thing, I wish all men would learn to sing."

As the vocal instrument is essentially plastic to the will and adapted to express whatever the mind formulates, it becomes the ruling factor in the mind as it can either create or destroy the musical and expressive quality which we demand in singing. It conveys the idea of sound; and the beauty or ugliness thereof is principally a question of ability to conceive tone that is beautiful or otherwise.

Yet in many cases we train the instrument only, or at least we make it our chief consideration, instead of the singer, who is the more important factor in the vocal machinery to produce one effect rather than another. Now we cannot educate the singer without at the same time improving the action of the vocal instrument itself, but we can train the instrument without improving the singer. I hold, therefore, that if a singer or singer is to be of any real practical value it must demonstrate whether the singer must play as a complete human being, or a mechanism, instead simply indicating how the vocal parts carry their various functions.—KATHLEEN ROGERS.

Mr. D. A. Clippinger, the editor of the Voice Department for this month scarcely needs introduction to "Etude" readers. He is one of the best-known vocal teachers of the Middle West, having resided in Chicago for several years, identifying himself with the musical life of that city as writer and as teacher. His book, "Systems of Vocal Training," Mr. Clippinger was born in Ohio, and was graduated from Northwestern Ohio Normal University. His musical studies were carried on in this country and in Europe.

The Old Italian Method

By D. A. Clippinger

In recent years there has been a well-defined effort to revive the old Italian method of voice training, and some interesting books have been written. The intention of this is to show how the old Italians did it. Leaving these books to speak for themselves, there are certain facts in connection with the work of the teachers of the seventeenth and eighteenth centuries that are well established. That they produced singers great enough to find a resting-place in the musical histories will be admitted. That they knew little or nothing about vocal physiology is also well known. The old Italian knew what pleased his ear, and he went to work to get it, and never stopped until he had it—the basic principles of teaching. The old Italian did not bother his head about whether he was scientific or merely artistic. He started out to produce a singer, and he did it by understanding and vital element in teaching. If a beautiful voice trained and produced in this way is not scientific, then so much the worse for science.

The human intellect is a clumsy thing at best, notwithstanding we glorify and exalt it to the heavens. The intuitive faculty with which woman is credited is far higher. The human intellect, unless directed by some higher intelligence, is apt to go wrong as right. An important part of voice training is that of eliminating effort, restriction, interference, self-consciousness and fear; and these are all the result of wrong thinking about this particular thing.

The modern who imagines he is teaching scientifically when he tells the pupil the names of the cartilages of the larynx, and shows him how to hold his tongue down and his soft palate up, producing thereby a hard and unsympathetic tone, perfects, but loses the intuitive sense of the beautiful, and using that as a basic appeals to the practical man as being superior to the system which puts the tongue, lips and larynx through fifty-nine evolutions before the victim is even ready to think about producing a tone. Verily the old Italians had points in their favor.

How to Train the Voice

By Italo Campanini

Good voices are natural, not made. The poet is born, and so is the great singer. But proper cultivation and assiduous work can do much to improve a voice that is scarcely above mediocrity. The cultured man knows how to use his tools before he can begin to profit by them. Nature, too, has a program of her own, and woman ambitions to succeed on the brie stage, not to mention the natural gifts he or she may possess, must consent to undergo the necessary training. Some require longer training than others. The length of time to train and educate a voice depends on the capacity and aptitude of the pupil. If one begins to train the voice at the age of seventeen or eighteen years of age, twenty-three he should be permitted to sing important roles. I will add, however, that it would be much better to wait until he is twenty-six years old. If the voice is once strained or too much fatigued when young, it is very injurious; and if the proper care and rest is not taken it may never amount to anything.

Pupils are too eager to sing. They wish to become great at one hour, when they are imperfect in their solfeggios and vocalizes. Some pupils require a practice of from two to three years on their solfeggios and vocalizes; and others more apt can get them perfect in a year.

Is It Really Lost?

By D. A. Clippinger

Even since the training of singers became a business there has been a constant, untroubled lament that it is a lost art because only one in about every fifty thousand of those who study mathematics become a great mathematician. Should we go through the entire list in the curriculum we would find similar averages.

The art of "bel canto" is not lost, because the bewailers admit that they still have it. Who ever heard of a bewailed a bel canto singer? The only reason we can make us believe it is lost is to admit frankly that they have lost it. With more operas, more opera companies, and more great singers than ever before, in spite of bad teaching, it would seem that if "bel canto" is lost something equally good has been found to take its place.



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The Prima Donnas of the Woods

By Marguerite B. Price

It is summer, we know it, for our ears are besieged from early morn till late at night with the sweet songs of the birds, — love songs and tribal calls, anger and warnings, they all float on one long, melodious stream, and I wonder if we always realize what an integral part of summer this music is? Even the casual listener would, I am sure, miss the beautiful sounds, if one day the birds were mute, for once they begin, come shine or rain, they sing bravely on, a fine example to man who is not so prepared to sing in times of trouble or health dark skies.

To the musician they are a constant source of joy and inspiration, and I think it may be interesting for a few moments to glace at the tribute which the composers have paid to the birds in their various works.

By the poet they have been simply serenaded in every age and clime, but the musician does not come far behind.

To turn to them, we find in the third volume of Grieg's lyrical pieces that dainty little birdie "Wagtail" ("Little Bird"), in which we both hear his trills and gurgles of delight and can see his flutters in our mind's eye, as he hops from leaf to leaf. Cyril Scott has given us the harbinger of spring in his "Cuckoo-Call," full of the bird's plaintive minor third, the "Water-Wagtail," with his quaint runs and jumps and bobbing tail, and finally the splendid "Blackbird's Song."

Henselt's Masterpiece

Henselt sparkles forth in his lamenting "If I were a Bird," soaring, rapturously bursting with his message in the vivid double sixths; while the stately splendor of the white queen, gliding across the water slowly and majestically, such as in the sixteenth Prelude in G minor of Bach in the first book, and in the "Morning Song" from Peer Gynt, and, of course, the Beethoven *Pastoral*. — From the London *Musical Standard*.

Opera and Pantomime

WHEN Handel's opera *Tamerlaine* was published in London in the early part of the eighteenth century, the title-page bore the following inscription:

"To render this work more acceptable to Gentlemen and Ladies every song is truly translated into English Verse and the Words Engraved to the Musick, under the Italian which was never done before in any opera."

Doubtless ever since that time there has been a propaganda for operas in the vernacular. Nevertheless, at the present moment in America, and in England, opera must depend upon its pantomime and the "argument" for conveying its meaning to a very large part of the audience.

Unless one is exceptionally well versed in Italian, German or French, it is out of the question to catch more than a few phrases here and there that convey any definite meaning. The writer has represented met people of culture, capable of carrying on a fluent conversation in several foreign languages, who have confessed that it is next to impossible to follow an opera libretto with any sense of comfortable comprehension.

Last of all, some of the libretti of the older Italian tragic operas sound so farcical when read in English at this day that opera-goers may well think themselves blessed that they are not forced to listen to them seriously. Beautiful orchestral music and lovely vocal music, together with idealized pantomime, are quite adequate to make the operas in alien tongues understandable and enjoy-

Genuine Value in
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MARCH 1917

MARCH 1917

Music and the State

By Frederic W. Barry

The advocates of State interference in connection with music instruction have a somewhat narrow conception of the place and dignity of the art premiere.

Music is concerned with medicine, and aside from the fact that people are put to considerable expense by the remodelling legislation in matters of health and hygiene, is it not rather absurd to link the greatest of the Fine Arts with the alleged art of doctoring and dosing?

Where or what is a correct standard? You cannot call Music an exact science. Music even remains in the making. There are fictions to work with; but we have to be continually changing and remodeling our text-books and methods of tuition.

Teaching is a very personal affair. No two students should be handled exactly alike, and half the battle of successful results lies in a certain magnetic quality in the teacher which helps him to get in touch with the soul of the pupil, discerning vulnerable features, by subtle power, and influence uncovering weaknesses and foibles. Teaching is largely a box of tricks, gathered together by experience.

There are some who say that we do not learn by experience, but we truly learn in no other way. The other kind of knowledge, a mere tabulated congeries of prescribed rules and laws, simply makes one a parrot; a talking-machine. One knows nothing, then — and this is the only kind of knowledge, negative knowledge, that State regulation could direct in musical art.

Does Padewerkski have to display paper credentials, before managers will believe he knows how to play the piano? Alas, you say, but we are not all Padewerkski. No, and we are not likely to be, if the State is to be our guide. What does the State know about music? Ideas change; standards alter. Suppose there was to come an era or epoch, when it would be a criminal offence to compose or play anything but ragtime. Imagine one; but just such grotesque edicts have it the past been sent forth, if not in the realm of our beloved art, at least in other kingdoms closely touching man's life and thought and activity.

There can be no one absolute standard in teaching. Because a person is a good musician, does not necessarily make him a good teacher; or again, teachers may excel in one direction and lack in another. Oftentimes one can conquer professor, but just such grotesque edicts have it the past been sent forth, if not in the realm of our beloved art, at least in other kingdoms closely touching man's life and thought and activity.

Teaching is much a matter of vocabulary. You not only have to know how to play, but how to talk; also how to keep silent, even how to think. Yet even though there is something to do with the matter; and common sense, gumption, camaraderie, affableness, strictness without severity, patience without indecision; lots of little things like these help to make a good teacher.

Teaching is too big, too varied a profession to be controlled by any committee. It would all only lead to increased deceit.

Anyway, it's not coming, this unnecessary and impractical State interference with music. Whatever the State may or may not be useful for, it must keep its hands off the Fine Arts. For these are sacred treasures, as they have little or nothing to do with any state.



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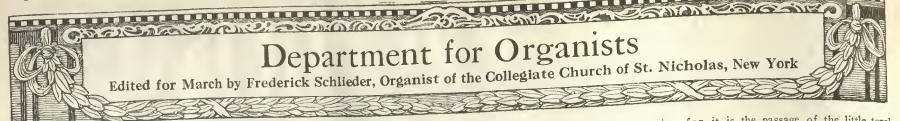
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Department for Organists

Edited for March by Frederick Schlieder, Organist of the Collegiate Church of St. Nicholas, New York

"The Conscious Ear".

Forward

In presenting material of thought to the readers of this department of THE ETUDE, I have taken the liberty to draw the attention to a few things that are so much the performance and enjoyment of music. While they apply to all musicians, due consideration of the resources and peculiarities of his instrument, requires consideration of them in a larger measure than do his brother musicians. With an appeal for an open mind, I wish to bring to you a few vital thoughts in connection with musical expression, hoping that they may invite a close inspection and urge earnest study.

THE Biblical saying, "Ears have they, but they hear not," is painfully true of most students of music. What is music without the ear? Yet how little care is bestowed upon this servant of musical intelligence.

There are three kinds of ears, namely: Those that hear; those that merely hear; and those that listen. To the first belong those who are deaf; to the second, the majority of those engaged in the musical profession; while to the third belong those who become leaders in the creation and expression of music and other things as well. No music is audible to those whose sense of hearing is impaired; to those who merely hear, music presents an agreeable exercise; while to those who listen, to those who are conscious that something of importance is occurring, music becomes the power that transforms one from a servant to a master.

All great artists have become masters of tone painting because they have kept the passage from the ear to the reception room of the mind well guarded. They listened to what they heard. The conscious ear was open. Only tones that were beautiful were welcomed, while others were expelled as unfit to receive.

What music means to us as creators or interpreters depends upon the way we have made and maintained our ears, and I am compelled to say that these servants but rarely receive strict orders from headquarters. Most persons are quite sensitive about their ability to hear. They will vehemently deny the presence of any weakness of the auditory nerve.

One of the biggest surprises that ever came to me was in my student days, when my instructor said to me one morning, "You must learn to hear better." I had at him in astonishment, for I had not been playing the piano and the organ for many years. He said, "I did not hear many violinists and attended many concerts, operas, and the like?" The full meaning of my instructor's remarks did not dawn upon me. Bent upon gaining strength, however, in whatsoever faculty a weakness was discernible, I set to work earnestly to exercise my sense of hearing, and to my pleasant surprise I found that while my ears were alive to a general way to the sounds around, my mind did not act as attentive listener. The conscious ear was not open. I heard in general, but failed to listen in particular. Sounds

approached me, but I evidently was unconcerned whether they were clothed in silks or calico, bathed in smiles or tears, in the caresses of meditation or death, in the grip of passion—all had about the same meaning, namely: A musical movement. Concerning the musical character of one, I hardly gave a thought. The conscious ear had no sensible occupant. What a loss to one's enjoyment, when through lack of listening ear and all that involves, the person who hears or produces reacts like the persons who pass us daily, total strangers.

The same can be said of the eye. "Eyes have they, but they see not." The eyes see in general, but the mind fails to perceive. The images seen are not clearly recorded. Have you ever glanced at your watch, and replaced it in your pocket after noting the time, and yet, upon inquiry, are you unable to recall what you had seen? You had a general vision of the positions of the hands of your time-piece, but they made no impression upon the mind.

Turn to the famous artist, was painting a landscape with the setting sun in the distance. A friend who had been watching him exclaimed, "Turner, I fail to see in the setting sun the colors you have placed upon the canvas." To this the thoughtful artist replied, "Don't you wish you could?" The conscious eye saw it open in the artist's art, but help so in his friend. Much of the uninspired work of the artist is due to the failure of the artist to see or hear deeply.

In the creation of music, our endeavors are rich and enduring to the degree that one is able to translate the beauty one sees into tones, has regard for tonal and rhythmic values, and his conceptions of tonal and rhythmic beauty. Technic is the mere shell of musical interpretation. With a certain amount of labor the fingers are prepared to execute skillfully, and yet there may be lacking the fine sense of tonal and rhythmic order.

A person may furnish a home, purchase all the articles necessary for living and comfort, and still be unable to sense the order in which hangings and furniture ought to be placed to please the eye, or the color scheme that should accompany them. In the realm of music interpretation, the penetrating, beautiful or truthful to the degree that we are able to reproduce the truth and beauty we sense inwardly. Whether we do so depends upon our ears.

The outer ear is but a gateway to the inner sanctuary. Tones unnamed, classified and recorded by the aid of our tonal and harmonic ideals, and appropriated for the purposes of beautiful musical expression or expelled from our consciousness as common nuisances.

Keep the conscious ear open. It is too often closed, and its chambers are quite bare. There are no modulations of tone, no variety of any sort. The outer ear has transmitted none, and the conscious ear has accepted none. All is silence within. When a musical desire invites a performer to express a feeling in musical terms, his mind entering the sanctuary finds nothing but a mirror reflecting images that pass before his eyes. If the ear, having come from a toneless chamber of the creator or interpreter of music, may be tolerated, but never welcomed by those whose conscious ears are open. Your hearers will listen to you only so long as you truthfully listen to yourself.

One of the principal requirements for artistic playing, aside from technical accuracy, is ATTENTION to the order of the little things in musical expression;

for it is the passage of the little tonal moments that go to make up the whole. It is the beautifying of these little moments that make a beautiful whole.

The little things referred to may be classed under the heads of *Tone* and *Rhythm*. In these two factors of a musical performance beauty must be conceived before music can be made ideally beautiful. Everything else is dead; either beautiful or can be made so. The question is, it should be constantly in mind, "Are my musical endeavors producing results that are beautiful?"

What is beauty in tone and rhythm? Beauty in tone is purity; beauty in rhythm is repose. To the degree that these are carefully exercised, are our interpretations of music capable of offering keen musical pleasure to others?

Of the two factors just mentioned, rhythmic values exercise, I believe, greater power over musical interpretation, and the pleasure derived from them, than do tonal values. A beautiful tone, a beautiful succession of tones in a melody, like a string of pearls, is quite essential to our enjoyment of music, but a beautiful combination of rhythm, tone in measure, motive and phrase is indispensable.

The passage of pure tones, well graded, yet conveyed in poor rhythmic values, is like the image of a person exquisitely painted, whose features, however, are misshapen and out of proportion. Rather a plain wood-cut without color, wherein the object is truthfully outlined, but lacks the finish and perfect color effects. The eye is nearer to the appreciation of truth in lines and color in pictorial art, than the ear is in the discrimination of truth in tone and rhythm in musical art. The reason of this is that the eyes are constantly confronted with objects, the dimensions and perspective of which can be studied and accurately copied. The ears have no such training.

These musical musts be discerned by a sense-meter; and time, tone and rhythm are invisible images of the mind, and are expressed truthfully only by a tremendous care and by a mighty hold upon one's attention; by a conscious training of those facilities that receive, hold, and direct the materials used in the performance of music.

Truth, care and training, vitalize man's harmonic sense, and give him the power to see and hear the difference between things that are beautiful and things that are not beautiful. A name that is applied to this discriminating power is culture. Musical culture—tonal, harmonic and rhythmic culture—evinces a state of musical consciousness that is always clearing the head, and seeking expression in form. These are recognized as refined and beautiful. Music that is merely played, music unexpressedly expressed, music that bears no message, music that does not hold the attention, music that does not reveal a mind and a heart, music that is an act rather than an art expression is the resultant of a woeful lack of care in the fitness of musical musical.

It is a difficult matter to tell persons who are practiced musicians that the secret of success in tone and rhythmic consciousness, is ATTENTION to the order of the little things in musical expression;

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The same can be said of the eye. "Eyes have they, but they see not." The eyes see in general, but the mind fails to perceive.

The images seen are not clearly recorded. Have you ever glanced at your watch, and replaced it in your pocket after noting the time, and yet, upon inquiry, are you unable to recall what you had seen? You had a general vision of the positions of the hands of your time-piece, but they made no impression upon the mind.

The same can be said of the ear. "Ears have they, but they hear not." The eyes see in general, but the mind fails to hear with the conscious ear, if you will try to cultivate the listening habit. The moment you listen you become your best teacher. Listen to yourself.

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efforts lack intelligence or artistic discernment. We all mean to do our best—to express intelligence in our work. We all hope that our performances show the results of musical culture. We all desire to conform to those rhythmic tendencies that belong to well-tempered editions of music. It is the desire to harken to the demands of the metronome of every measure well outlined and rhythmically distinct. Are the measures of your phrases rhythmically consistent? Do the measures of the phrase, or the motives thereof swing gracefully? Or in measures wherein dignity and vigor are displayed are they stiff and heavy, wild and brutal, or majestic and grand? Are your rhythmic pulses hurried or reposeful? Do you honestly know just how your music appeals to others? To be sensible of the best in music one must think of tone and rhythm—the beautiful factors of music and taste—the art of appearing in rags and tatters, or in formal robes. It is one's ideal of the beautiful coupled to a rare attention and care that brings one to the consciousness of the best in music.



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From a Note Book

By J. S. Watson

THOUGHT is supreme. Try this at your practice hour.

BACH gave almost no expression or phrase marks. He expected the player to be a musician.

We become that on which our hearts are fixed. Carry your chin in and the crown of the head high!

Do not fear being misunderstood and never waste a moment thinking about your enemies.

RHYTHM is the life of music. If we are taught to compose in half notes, why are we rebuked for making psalm tunes of our harmony lessons?

"How does the musician read the rest? See him beat time with unvarying count and catch up the next note true and steady, as if no breaking place had come in between?"—RUSKIN.

CHILDREN who are studying music should be taught to keep their playing as vivid in every sense as they do their nails and teeth.

PIANOS do not improve with age as violins do. No instrument of whatever kind should be left uncovered when not in use. It accumulates dust and denotes a lack of orderliness in its possessor.

SUPERIOR popular songs have been made from Longfellow's poems, as "The Old Bridge" and "The Day is Done." Lowell lacked taste, his songs were not appeal to song writers. Whittier's hymns are universally used with music. Emerson is unitary of the question for songs.

THE real problem in studying music is to take a lively interest in the things we have to do over a continuous period of time. We may become interested in a new piece, but to maintain interest in the old one is not so easy. When interest fails, practice falls to the level of drudgery.

In his *Midsummer Night's Dream* music Mendelssohn makes the music of the fairies, the braying of the Baboz, in his *Symphony Fantastique*, makes thunder by means of four kettle-drums. Tchaikowsky directs that cannon be fired during the playing of his *Overture "1812"*, which celebrates the victory of Russia over Napoleon.

Memorizing

By J. S. Watson

I HOPE you have not thought of memorizing as one of the impossible things in music. You can memorize habits if you begin with the book before you then it will remain there. Take it away at once. Do not form the habit of looking from fingers to the page; it is unnecessary as watching one's feet while walking. Begin by forgetting the book; put it in the next room—then try to recall the lesson. Ah! does this seem so

hard that you dare not try it? It is really the easiest way of beginning to memorize, quite the same as taking the crutches away from a timid cripple. Courage is all you need. Courage to throw away the prop. Then begin to memorize, and you will come to you inner ear—think and think as hard as ever you can and say to yourself, "The journey of a thousand miles began with a single pace," or "The tree that fills the arms grew from a slender twig." Sometimes we have to feed courage with a motto. What does it matter if we trick ourselves by mottoes or some trite saying? We must memorize our music, but memorize our music? How stupid we feel when we have to say, "Oh, I can't play without my notes." That phrase belongs to the children of yesterday. We are the children of to-day, and we must memorize to keep in the game."

The Music Fairy's Visit to Bach

DEAR MUSIC STUDENTS: I suppose you will all be surprised to learn that I have taken lessons of nearly every great master—I never shall forget my visit to the master Bach. I knew my lesson perfectly, I thought, and still my knees trembled, and I stopped several times, in climbing the two flights of stairs, to look at my timetree. The lesson was to be at ten-thirty, but I had started forty minutes before in order to be calm and collected when I arrived at the great cantor's house.

He was living then near the St. Thomas' Church; in fact, it was not a three minute's walk away. In this church Bach drilled the choir boys, and this duty I learned later was very irksome to him. Boys were boys even in those remote days, and the poor cantor was driven half mad by their pranks, and it was difficult to make them enter into the spirit of the music.

As I was saying, I was forty minutes ahead of time, and as I mounted the stairs I detected a strong odor of cooking in the passageway, and sounds of a clavichord were audible from the Bach apartment. It was not the master playing; it was altogether too delicate for Bach. When I rang, the music stopped, and a sound of ringing bell came to me to find a echo in every corner of the old feet in soft shoes. I imagined, and a furious banging of doors inside; then a chirpy voice said right under my ears, "Guten Tag, Mein Herr." And Fras Bach smiled broadly as several small heads were seen peeping about her skirts. When I entered, he was in the middle of a fawn strummed through the woods on a spring day. The budding trees and shrubs who love flowers. Espying a beautiful white blossom upon a high branch he sought to pluck it, but it was beyond his reach. He sprang into the air and clutched it, and that instant he felt for the first time the rhythmic force of motion. It was the fawn's first dance, and fauns and nymphs had many a merry dance thereafter.

Who Are They?

The adjectives used in describing the following famous musicians have for the first letter the initials of the musician:

1. Loyal, Vigorous, Brave,

2. Remarkable, Wonderful,

3. Frank, Sociable,.....Richard Wagner

Reflective, Serious Robert Schumann

4. Joyous, Humble.....Joseph Haydn

5. Famous, Harmonious Frederic Handel

Warmhearted, Amiable, Marvelous,

6. Faustidious, Charming Wolfgang Amadeus Mozart

7. Warmhearted, Frederic Chopin

8. Joyous, Serious, Brave, Johan Sebastian Bach

10. Fanciful, Musical. Felix Mendelssohn



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The Dolls' Recital

By M. M. Hoover

For how many of our little dolls practicing is but an uninteresting and tiresome duty! As long as we retain the stiff word "practice" with its equally rigid meaning, we shall not bring into the lives of our young folks the true beauty of music. One of my pupils, a little girl of nine years, recently taught me a very helpful lesson. She could not understand that everything, especially her music, is a pleasure for her. "Duty" has no part in her little life, all is play. Her dolls have ever been dear to her, and with them she spends many happy hours. It was in this way that she indirectly and unknowingly taught me the lesson.

Mrs. Allen, another of my little pupil dolls, a friendly, quiet child, "was sorry to leave her dolls and return for school this afternoon. She had dressed them in their finest clothes and was about to take them to a concert, when I called to her that it was time for school. The music-room was to her a concert hall and she and music lesson the program. She likes her music lesson rather different from the children, preferring to have an interpretation lesson, for if there is the smallest thing about her performance of either technic or piece that she fears her audience of dolls may not understand, she makes the point very clear before going on. The concert is not the only division which she provides for her dolls. She frequently takes them to the opera, and, as you see also, her music lessons form the larger part of the program. When at the opera, her book of little songs finds an agreeable place. She apparently finds no difficulty in converting her studies and pieces into songs also when she wishes to use them."

It is hardly necessary to say that Maria's lessons are always well learned and that she is interested in and appreciates music is great. She might well echo the great Beethoven's words, "I live only in the spirit of the music."

The Beginning of the Dance

THE Japanese have a pretty legend concerning the origin of the dance. But the legend is not the only source of a fawn strummed through the woods on a spring day. The budding trees and shrubs who love flowers. Espying a beautiful white blossom upon a high branch he sought to pluck it, but it was beyond his reach. He sprang into the air and clutched it, and that instant he felt for the first time the rhythmic force of motion. It was the fawn's first dance, and fauns and nymphs had many a merry dance thereafter.

Pen Pictures of Great Composers

The following names are the answers to the "Pen Pictures of Great Composers" which appeared in THE ETUDE for February:

I—Handel.

II—Bach.

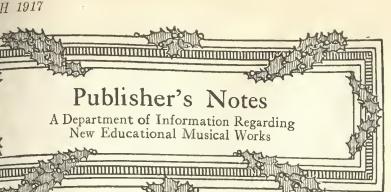
III—Beethoven.

IV—Mozart.

V—Chopin.

VI—Liszt.

VII—Schubert.



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Stained Advanced Piano and Manuscript.....\$0.15

Lesson Book, Jonás,.....\$0.15

Stained, Immortal, Cantata.....\$0.15

Stained, Student, The Hand,.....\$0.15

Folklore Music, Study Playlets.....\$0.15

Master Study in Music. By James Francis Cooke

This new work by the author of the "Standard History of Music," while designed as an advanced study in every respect, will be found an admirable addition to the "History." The lives of the great masters are treated from many sides in a thoroughly human and absorbingly interesting manner. The book will contain not only the older masters, such as Bach, Beethoven, Brahms, Berlioz, Gluck, Haydn but will present very complete biographies of such moderns as Debussy, Stravinsky, Ravel, Satie, Richard Strauss and Shéhérazade. Indeed, it will be the most complete collection of its kind in print of its kind in print. Many of the biographies have been collected from sources not hitherto reproduced in any such collection in the English language. There will be over sixty masters represented—practically all of the very greatest names in music. Three Americans—Gottschalk, MacDowell and William Mason—have been included.

The book is admirably designed for use in music clubs and musical history classes. Questions are given at the end of each chapter, and specimen programs are given to provide work enough for the busiest musical club for two years or more. The book has an introduction section—"The Ten Most Important Epochs in Musical History," and a detailed section on the Royal Conservatory at Wurzburg, Bavaria. The book will be adequately illustrated. The advance of publication price is 50 cents.

Stainer's Organ

Continuing during the current month our special introductory offer on this standard work. In preparing the new edition it has been necessary to add considerable new material, due to the fact that organ mechanisms have passed through so many changes recently. The various actions of each part have been brought into closer agreement with the latest developments in the student's technique and creates special exercises to supply the special need. The teacher who can do this successfully will be in a position to estimate the value of the new edition.

The teacher who can do this successfully will be in a position to estimate the value of the new edition. The advance of publication price is 50 cents.

Messiah

This work was withdrawn from the catalog for a month, owing to the difficulty of procuring a permit to allow metal to be shipped out of the country. Since the temporary permit has been received the original work from England has been made to conform throughout to modern usages, but besides these revisions, the original text has been retained unaltered. Our new edition will be the best that it is possible to make. The special price in advance of publication is 30 cents, postpaid.

Album of Sacred Piano Music

This work was nearly ready, but the special offer will be continued during the current month. The collection will contain only pieces of quiet and refined type suitable to be used in the home on Sunday, or for religious or other general purposes. The original work is not available.

Some from the classic masters will be included, as well as pieces by the best modern and contemporary writers.

From the opening chorus: "Hear us, Holy Jesus," in a supplicating minor key, and the character: "All praise be Thine," written in a joyous 6/8 rhythm; which will be of intermediate difficulty, chiefly rhythmic.

We anticipate a large demand for this catalog and can unqualifiedly recommend it to choir leaders who are looking for an unique and churchly composition.

The Etude Portrait Collection Supplement

Mail Order Buying

The Theo. Presser Company offers to every music teacher and music school throughout the United States and Canada an unexcelled method for the obtaining of everything in the music teacher's work—supplied by mail at best rates, and at rates that are possible to obtain anywhere, and at terms unequalled.

The double-column spread in the front pages of this journal tell the reader just what is offered in the system of order system that can be had next to no expense—it is the best help in the educational work of teachers and pupils who desired to make a collection of their own. This is the "Etude" system. This will be a framed picture—postage paid—of every piece of art work on the back of the picture. We have an organization of 250 people trained during thirty years of business for giving satisfaction to every customer, and as our business comes year after year larger and larger we must be approaching that sort of service.

We supply self-addressed postal cards, order blanks, catalogues, and every classification, price and advice for the asking, and last but not least, the most liberal system of sending music on examination possible to obtain. Special credit will explain the entire system is intended.

In a general way let us know what you desire in the way of music, and we will send it on examination, as large or as small a package as is necessary. And if you want a copy of the "Etude" Music Guide and Study Book plan provides a small amount, say from seven to fifteen pieces of new music, vocal or piano, each month during the busiest teaching months, and at the lowest rates without order and at usual cash prices.

It would pay all who have not tried the mail order system of music buying to send an order. Promptness and satisfaction is guaranteed.

Four Indian Songs for Violin and Piano

By Thurlow Lieurance

Mr. Lieurance's Volume of Indian Songs for violin solo has been a great success. In this new volume he has taken the thematic materials from four of the songs and re-arranged them as violin solos with piano accompaniment. The songs thus transcribed are: *The Sacrifice*, *Indian Love Song*, *Immortal*, and *Death of the Hawk*. These are genuine novelties for violin soloists, quaint and attractive. The arrangements are not difficult, although occasional double stops and harmonics are employed. The special introductory price on this volume during the current month is 25 cents, postpaid.

Sonata for the Pianoforte

By E. Grieg, Op. 7

This fine modern Sonata should be played by every pianist. While it represents a fair sample of Grieg's genius, it is nevertheless, a finished and highly characteristic work. It does not make a special study in tone color and interpretation. The piano parts are well written, and the violin parts are clearly defined. The fingering and pedaling have been made to conform throughout to modern usages, but besides these revisions, the original text has been retained unaltered. The advance of publication price is 25 cents, postpaid.

Your Opportunity to Help

During 1917, THE ETUDE will enjoy the most brilliant year in its history. It is to be a record year in many respects, and we hope to add at least 100,000 more readers to our present list of over quarter of a million.

The unlusted popularity of THE ETUDE readers has made it possible to increase our advertising space in the columns.

For one cent and just a minute of your time to drop us a postal card with the name and address of five of your friends, and where our office is located, we will furnish with a special offer of receiving a copy in a few weeks. Therefore the special offer will continue during the present month, and the plates of the "Messiah" only, at the special advance price of 30 cents, postage paid, to the finished musician as well as to the student and the music lover.

Let us now grasp the opportunity! Then mail us a copy of THE ETUDE. The premium list on page 216 of this issue may interest you in the following up of the receipt of these sample copies.

Special Offer for
March Renewals

Every one of our previous Special Renewals has been very well received. Thousands of subscribers have been glad to avail themselves of these opportunities to get standard collections of music for a few cents in addition to the yearly subscription price.

To every reader of *The Etude*, resuming his or her subscription, or sending us a new subscription at \$1.50, during the month of March, we make a special offer that we are sure will meet with an enthusiastic response. Add 15 cents to your remittance for each *Etude* subscription, or renewal, making \$1.65 in all, and take your choice.

FAVORITE COMPOSITIONS,
by Engelmann

or

YOU AND I, by Spaulding.

Favorite Compositions contains some of the most popular compositions of this famous composer, among which are "Melody of Love," "When the Girls Are Low," "Appel Blanche," and others.

You and I is a well-liked collection of pieces for four hands, with words.

These are great values and every *Etude* reader should not only take advantage of it in renewing his or her annual subscription, but should also add it to his library, and upon them the advantages of getting the best of what *The Etude* offers. This offer is good during March only. Whether your subscription has expired or not, you need only send us \$1.65 during March, at \$1.65, will entitle you to take advantage of this offer.

Technical Studies for the Left Hand, By M. Paloverde

This is an excellent set of third grade studies which may be used to good advantage in conjunction with any other sets of studies for the specific purpose of developing the left hand. These studies are not for the left hand alone, but in each one the left hand is given something of special interest, while the right hand has either a melody or harmonic form as an accompaniment. In modern piano playing the left hand plays such an important part that this method should be developed at an early stage of the student's progress. Great value will be derived from the use of these studies. The special price in advance of publication for these pieces is 25 cents, postpaid.

Bertini, Op. 32

This will be the only month in which latest studies will remain on the market after its first standard work and is used extensively by Conservatories and the best teachers, and has been for the past twenty-five to forty years. The exercises are in the form of studies, and the majority of them are in the form of pieces. They are by no means mechanical studies, but are more like pieces in the form of exercises. All are of descriptive nature, and very little morning prayer set to music, which is delightful in itself. There are also a few very simple duets, and the exercises are all in characteristic vein, bearing such titles as *The Pendulum*, *The Frog*, *The Cricket*, *Grandma*, *The Bells*, *The Boomer*. The special introductory price for these pieces in advance of publication will be 20 cents, postpaid.

Melodies of the Past
for Pianoforte
By M. Greenwald

This new volume is nearly ready, but the special offer will be continued during the month of March, resuming its representation. Many attractive forms some of the best of old melodies, chiefly folksongs and songs of similar character. Each piece is in the form of a melody with one or two harmonies. All are simple and plain, while they have real educational value, they will be certain to delight and interest young students. The special introductory price for this volume is 25 cents, postpaid.

Pictures from Fairyland
By Dick SlaterEtude Cover
Design Contest

This volume of first grade pieces we think is hardly fully appreciated by our patrons. There are twelve of these pieces bound up in one volume and the advance price is 25 cents, making them about the same price as *My Stories*. One of the strengths of this collection is the variety of musical contents. While the pieces are simple, a glance at them will show that there is a master hand back of them. They are clean and accurately written. The harmonies and arrangements are simple and effective. Each composition has a little verse under the title which is descriptive of the music itself. We are rather disengaged at the response we have had to this volume. *Etude*'s volunteers tell us that we know this is due to a very great extent to his being unknown to the American public. In England he has a wide reputation and is considered one of the best organists in Great Britain.

Chopin's Etudes in
Two Volumes

The special offer on this work will be continued during the present month. The two opuses 10 and 25 will be divided and will be published in separate volumes. The introductory price for either of the two volumes is 25 cents, postpaid, or the two volumes separately for 50 cents, postpaid. The offer is an exceedingly liberal one, and the editor is surprised by the pedagogic and virtuous editing by Constantin Sternberg.

10 Melodious Studies
for the Pianoforte
By A. Sartorio, Op. 1090

This work is now ready but the special offer will be continued during the current month only. This is a useful book of ten melodic studies, primarily designed for technical features, but devoted

more especially to scale and arpeggio work, and particularly adapted for hands of limited compass. In addition to their technical value the studies are all interesting to play. The special introductory price for this volume in advance of publication is 15 cents, postpaid.

Pleasant Pastime
By Helen L. Cramm

This volume would need no advertisement if it were known. Here is an opportunity for teachers to examine a copy at their convenience, and we trust those who make use of a volume of this kind will thank us for giving them the opportunity to possess the work. It is full of original and interesting little pieces for young players. Most of them are descriptive in character, and are descriptive of the metronome. "Tick, tick, tick, tick." Steady says the metronome, etc."

They even have pieces like "Swat the Fly," "I'm a Little Teapot," etc., and many more of descriptive nature, and very little morning prayer set to music, which is delightful in itself. There are also a few very simple duets, and the exercises are all in characteristic vein, bearing such titles as *The Pendulum*, *The Frog*, *The Cricket*, *Grandma*, *The Bells*, *The Boomer*. The special introductory price for these pieces in advance of publication will be 20 cents, postpaid.

Easy Octave Studies
for the Pianoforte
By Geo. L. Spaulding

We take pleasure in announcing the new collection of original four hand pieces by Mr. George L. Spaulding. These duets are as easy as it is possible to make them. They are specially designed for Mr. Spaulding's highly successful collection of duets entitled *You and I*. These new pieces are equally as interesting as the *You and I* duets, but they are intended to be taken up as the very first four hand pieces. They may be used by first grade students, and are to be taught as initial duets, but the primo and secundo parts are of about equal difficulty in each case. A popular feature of the *You and I* duets have been retained, in that appropriate versions are printed in each piece which may be sung by the primo and secundo parts. They are all in characteristic vein, bearing such titles as *The Pendulum*, *The Frog*, *The Cricket*, *Grandma*, *The Bells*, *The Boomer*. The special introductory price for these pieces in advance of publication will be 20 cents, postpaid.

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Handel's 12 Easy Pieces
for the Pianoforte

This is one of our new *Presser Collection* volumes. It is a reprint of Handel's *12 Easy Pieces* as selected, arranged, and edited by von Bülow. It contains some of the most popular of Handel's shorter pieces selected from his various Suites, including his *Sarabande*, *D minor*, *Minuet*, *Courante*, *Arietta*, *Gavotte*, etc. Our new edition has been very carefully prepared and revised. No better educational material can be found. The special introductory price in advance of publication is 15 cents, postpaid.

We welcome every suggestion and criticism from our subscribers that we desire in this way if possible to put those suggestions to mutually practical use.

Any suggestion will be welcome, and if it is available we will see if it will be paid for when he takes a prize or not. We ask our readers to give particular attention to this announcement.

Young Folks' Music Study
Playlets—By Carol Sherman

Travelogues with moving pictures are very interesting, but they are forgotten in a few days. You might attend the best possible travologues on Paris, but a one-day visit to the city of light would leave more in your mind than a hundred travologues. Travelogues are a means of entertainment, but not education, seeing a thing, learning about a thing, is entirely different matter from actually doing a thing. These interesting little plays will prove the dramatic idea in teaching musical biography. For instance, the student plays a part of the child who directed a little drama (which if desired may be given without special scenery or special costumes). He never forgets what he has seen, done, heard, learned. It is the up-to-date way of putting real zest in children's musical clubs. The book includes *Beethoven*, *Händel*, *Handel*, *Bach*, *Mozart*, *Schubert*, *Schumann*. This will be sent to you in quantity for fifteen cents apiece, postpaid. *Chopin* and Haydn are in preparation, and will be published with the other pieces.

The special offer on this work will be continued during the present month. The two volumes will be divided and will be published in separate volumes. The introductory price for either of the two volumes is 25 cents, postpaid. The offer is an exceedingly liberal one, and the editor is surprised by the pedagogic and virtuous editing by Constantin Sternberg.

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Standard Advanced
Pieces for the Piano

This is another volume in our series of piano collections printed from special large plates. It differs from other volumes in the series in that it contains advanced pieces more especially suited to the piano than to the voice. There are no vocal pieces, but plenty of stirring character by classic, modern and contemporary writers, but in the moderately advanced grade. It is a splendid all round volume for the average good player. Every piece is guaranteed good. The special introductory price in advance of publication is 20 cents, postpaid.

Advance of Publication
Offers Withdrawn March 1st

The following works have appeared during the previous month and are no longer available at special offer prices. The regular retail prices with the professional editions come in now vogue. Any of these works will be sent on examination to those who ask.

Mother Goose Island—Operetta—Geo. L. Spaulding. Price, 50 cents. We recommend this operetta for children of from eight to fifteen years of age. It is full of attractive music.

60 Progressive Exercises, By Fida Price, \$1. These exercises are intended to follow the Little Pianist or any other book of elementary finger exercises. It's a great value.

The Cricket, Grandma, The Bells, The Boomer. The special introductory price for these pieces in advance of publication will be 20 cents, postpaid.

The Etude

For the Pianoforte

And Premium Catalogue.

Address Dept. A, The ETUDE.

The new *Engelmann Album* for Four Hands should prove one of the most popular duet books ever published. Many of Mr. Engelmann's four hand pieces have achieved great success, and in this new issue we are incorporating the best of these, together with some four hand arrangements of some of his composer's greatest solo successes. The duets are all of intermediate grade, chiefly graded three and four. The special price in advance of publication will be 20 cents, postpaid.

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For toilet and bath

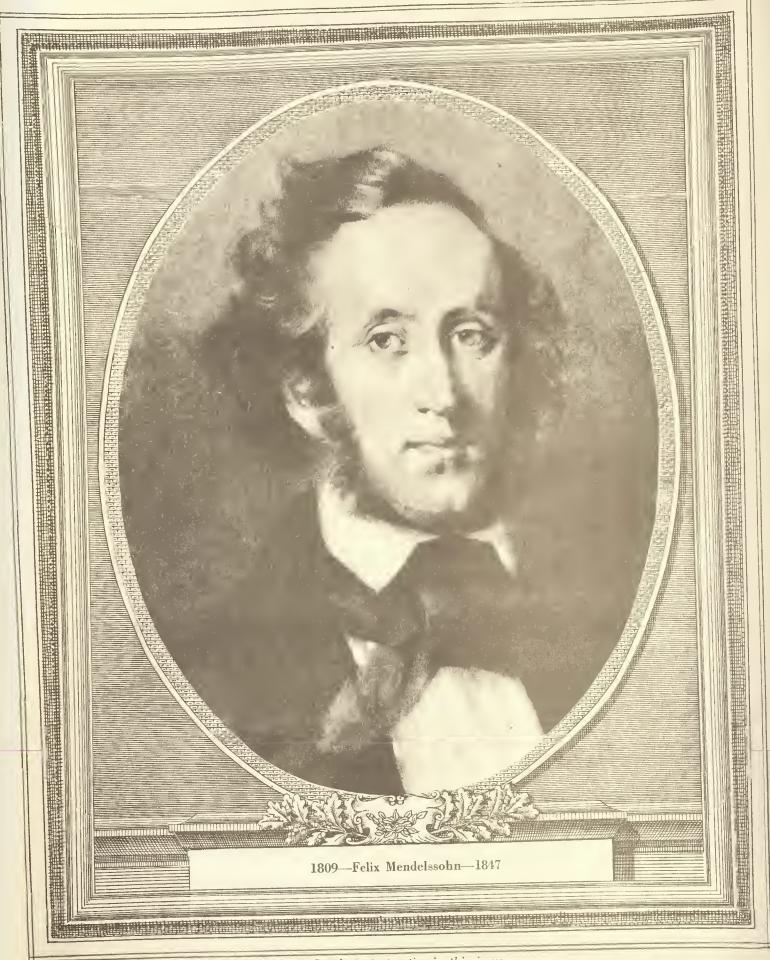
Fairy soap is made by experts, using only the choicest materials. Its whiteness suggests the purity that is shown in the rich, free lather and the refreshing cleansing qualities. No better soap can be made.

The oval, floating cake fits the hand and wears to the thinnest wafer without losing its fine quality.



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Supplement to THE ETUDE, March, 1917. See important notice in this issue.



A SHORT CRITICAL BIOGRAPHY OF FELIX MENDELSSOHN

Born in Hamburg, Feb. 3d, 1809; Died at Leipsic, Nov. 4th, 1847

The grandson of the greatest modern Jewish philosopher, and the son of a Jewish banker, it remained for Mendelssohn to write the most important Christian oratorio since "The Messiah,"—i. e., "St. Paul." Indeed, Mendelssohn himself became a Christian and adopted the name of Bartholdy, not a family name in any sense.

Mendelssohn's precocity is historic. At the age of nine he appeared in public as a pianist; and at eleven he began his regular work in composition. Favored by wealthy and intelligent parents, he and his talented sister Fanny were enabled to study with the best teachers. Cherubini and Moscheles also had an important part in his musical training.

In 1825 the Mendelssohn family moved to a spacious residence in a park-like estate near Berlin. In the garden on the grounds was a room seating several hundred people; and there it was the custom of the family to have musicales every Sunday. At one of these eventful assemblies, in 1826, the seventeen year old Felix brought out his famous overture to Shakespeare's "Midsummer Night's Dream."

The incomparable beauty of this work attracted wide attention; and the remainder of the composer's life was for the most part a long procession of triumphs. Always active, in 1829 he revived Bach's "St. Matthew Passion

Music," from its slumber of one hundred years. In the same year he went to London, and there enjoyed enormous popularity. After an extensive tour of Europe, he conducted two of the Lower Rhine Festivals, and thereafter lived in Leipsic, with the exception of a short period in Berlin. In Leipsic he became conductor of the famous Gewandhaus Orchestra; and in 1843 he founded the Leipsic Conservatory, with an eminent faculty including Schumann and Moscheles.

In 1837 he married Cecile Jeanrenaud, the daughter of a Swiss clergyman. With her he lived in greatest happiness. They had five children.

Mendelssohn died in 1847, from shock caused by the death of his beloved sister Fanny. Many thousand citizens paid tribute to the master's memory, following the funeral procession.

Mendelssohn was a pianist, organist and conductor of the highest talent, but he is as a composer that he is now best known. His style is a somewhat remarkable blend of the classical and the romantic. Rarely stiff and yet never loose, his symphonies, chamber-music, choral music, piano music and songs are filled with charm. His overtures are models of style. While capable of bringing great beauty to a simple "Song Without Words," he at the same time could in his oratorios produce ponderous mass effects that fairly overwhelm the hearer.